

# THE ETUDE

Presser's Musical Magazine



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1921

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# THE ETUDE

NOVEMBER, 1921

Single Copies 25 Cents

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## A Musical Thanksgiving

There has never been a time during the last ten years when American musicians have not had reason for gratitude for their blessings. A few have had afflictions and there has been some business depression, but never before has there been so much to be thankful for. Things are still very black for many of our brothers and sisters in Europe. Terrible droughts have roasted the crops in the fields. Famine, roaring like a terrible blast furnace over Russia makes maniacs of millions of frenzied people. Here in America we have an abundance which we may well share with others. Have you done anything to help some afflicted musician abroad? There is still time and need. What better way could you devise to celebrate your own spirit of thankfulness for your blessings? Your happiest Thanksgiving will be the one in which you have given others much to be thankful for.

*"Though I have all faith, so that I could remove mountains, and have not charity, I am nothing."*

*1 Corinthians, xiii, 3*

## The Route to Beauty Land

Even the most fortunate of us get but a glimpse of the greatness, the vastness of the world, the beauty, the learning, the wonders of existence. It is like the glimpse one gets from the window of a fast moving train. On our rapid journey through life from where to where (??? ????), we have so very little time to see, hear, feel and think that anyone who has a mind above the most mundane things must stop now and then to give very serious thought to the best way in which to make the journey.

In music many elect to journey through a land of ugly slums, unpleasant paths, littered with all kinds of rubbish and peopled with forlorn faces of despair. They have never been fortunate enough to have anyone point out to them the real beauty of great music. Others determine to have only the best and buy a ticket over the route of musical art. Since at best we have only a glimpse, why waste that with musical trash? The best is often cheaper in everything but effort. To do things well takes effort; and ideals plus effort are the tickets for the route to Beauty Land.

## Dollars, Dynamite and Dominants

Add another member to our musical administration in Washington. Charles B. Dawes, Chairman of the Board of the Central Trust Company of Chicago, Brigadier General in the U. S. Army (A. E. F.), now organizing the Budget system in Washington for the government, makes music his great hobby. Fritz Kreisler is playing his *Melody in F*, having selected the composition with no knowledge of the position or accomplishments of the composer. General Dawes, who is engaged in the noble work of knocking down some of the causes for our staggering taxes, wanted music for his men when his troops were going over seas. The report he received was that no band would sail with his men. "Send the band at my expense," was the wire that went to Washington, and the band sailed. More and more our big men of business are realizing that music is one of the things which put inspiration, energy, ambition and "pep" into the worker, whether he be the soldier or the office boy.

## Souvenir De Moszkowski

LAST month we explained how many American musicians were grasping the opportunity to present a little tribute of esteem to Moritz Moszkowski, now hopelessly ill in Paris and virtually penniless by reason of the fortunes of war.

We then had the idea that many, many of our friends would be proud to possess, and possibly frame, a veritable autograph of the great composer, pianist and teacher. Therefore we wrote to his friend Isidor Philipp, of the Paris Conservatoire, and received the following reply:

(Translation.)

Editor of THE ETUDE:

*Your idea is excellent. As soon as I shall have received the cards and Moszkowski is capable of making an effort, I will send you the signatures.*

*Moszkowski is always ill; he will never be better, but there are certain days that he is not so depressed. At the same time he may live a long time and then what will happen if he has no means? It is only in America that he can obtain help. I have always found Americans ready to act, without egotism. During the dreadful war I was able to judge of their altruism. As President of the Association of Former Pupils of the Conservatoire, I have seen so much misery relieved by the bounty of Americans. We will never be able to thank them sufficiently.*

*I. Philipp.*

We then immediately had printed here a number of cards bearing the portrait of Moszkowski, leaving a place for his autograph and sent them at once to Mons. I. Philipp.

We will be glad to send one of these signed cards to any ETUDE friend who has already sent, or will hereafter send, care of THE ETUDE, a tribute of not less than \$1.00. Every cent of the fund goes direct to Mons. Philipp and his friends, to be devoted exclusively to the care of the great musician.

In sending contributions to this fund please remember that owing to Mr. Moszkowski's health we cannot absolutely guarantee that he will be able to sign cards for all. M. Philipp will use his best influence to get as many cards signed as possible without interfering with the master's physical well being.

The cards will be returned in the order of the receipt of the contributions. Those coming first will receive first consideration. However, in the event of the ultimate inability of Moszkowski to sign all the cards, the Editor of THE ETUDE agrees to personally secure the signature on your card of some pianist or singer of distinction, so that you will have a memorable souvenir of your benevolence. We could not of course agree to secure the signature of any special artist. The selection must remain with us. In all probability Moszkowski will be able to sign most of the cards so that you may have a real Moszkowski signature.

Make checks and money orders out to THE ETUDE and write distinctly in your letter that they are for the Moszkowski Tribute.

Mr. Rudolf Ganz, the eminent Swiss Pianist and conductor of the St. Louis Symphony Orchestra, is keeping an accurate account of all funds sent from America for this fine purpose. A full statement of the total collected from all sources will be printed later.

Very few will miss one dollar and the consciousness of having compensated a great artist who has suffered by the hand of fate is worth more than mere money.



# The Pianist's Palette

Learning to Employ the Tone Colors of the Instrument with Artistic Appropriateness

An Interview Secured Expressly for THE ETUDE with the Eminent Virtuoso

HAROLD BAUER

## A Meeting with Thomas Edison

"RECENTLY it was my privilege to spend several hours in the company of the great inventor, Thomas A. Edison, at his laboratory in Orange, New Jersey. I was anxious to gain his opinion in connection with some theories and experiments which had interested me for a long time. In the course of a most interesting conversation it was brought to my mind that most people seem to look upon tone in relation to pianoforte playing as something which should invariably be as perfect as possible from the standpoint of clearness, sweetness, and charm.

"The artist of to-day, however, realizes that in good pianoforte playing quite a different attitude must be preserved. It is not a matter of making one beautiful tone after another but rather that of employing the most convincing means of saying to the audience what the composer had to say when he created music. In order to do this the pianist's palette must contain not only all manner of musical colors, from the deepest purple to the lightest red, but also harsh tones and colorless tones in addition. It is the ability to make and employ contrasts, which distinguishes the great from the mediocre artist, no matter what his medium be, paint and canvas, stone, bricks and plaster, or a beautiful garden in which he induces nature to pour forth her colors so that the effect will be a thing of loveliness.

"If the pianist were to follow some of the popular conceptions of interpretation, his efforts would be as monotonous as the music of the old-fashioned music box. Do you remember the instrument with the revolving barrel and its projecting pins each sounding one of the prongs of a long steel comb? In the music-box each tone was acoustically as perfect as it could be upon such an instrument. There was no variation except that of pitch. Its pleasing time could be endured for a little while; but the human ear soon got tired of it just as the eye would of a garden in which all the flowers were of the same size and color. Therefore, it is just as important for the student to learn to cultivate a "bad" tone artistically as a good one. That is, contrast demands that the so-called "bad" tones must be employed when the mood of the composition calls for it. Music in the artistic sense is not made up of a chain of sounds to flatter the ear but of a designed alteration of sweet and harsh sounds, just as the rhythm of the music requires that there shall be notes of different length and different accents. This is the basic principle of all art—contrast—contrasted with dissimilation. Without it there is no art. It is this which makes the pianist's art such a fascinating one. It is this which makes Paderewski's interpretation differ from that of Hofmann or any other pianist. Without it interest in piano playing would not survive the night.

"Mr. Edison has made his usual number of interesting investigations which he applies to the study of any subject to which he turns his wonderful mind. He has succeeded in recording the maximum number of overtones or harmonics required with each instrumental voice, to produce what he feels is the most beautiful tone. According to his conception of music, the most agreeable tone is that containing the largest number of overtones. He evidently has a remarkable ear for determining this sort of thing. Beyond a certain number of overtones, however, it is found that they interfere in such a manner that the volume or the quality of the tone, or both, are diminished according to his standard. That is, they neutralize each other.

"It has been the effort of all leading piano makers for years to adjust the strings, sounding board, the position of the pianoforte hammer, etc., so that the average tone produced by the instrument will, when struck in the ordinary manner, produce on the ear the flattering effect I have mentioned. However, it does not require many explanations to convince the ordinary musician that with the most perfect instrument, more than this dulcet tone is required to bring out a musical masterpiece. If you would understand just what I mean, take any poem and read it in a strict monotone of vocal quality. Piano playing requires in addition to the sound produced by the

(EDITOR'S NOTE: The romantic story of Harold Bauer's early training as a virtuoso, how through a chain of circumstances he became a great pianist rather than violinist as he had been told in the Etude. His musical spirit of artistic altruism which has led him to the publication of such movements as the "Fugue for the Violin" and "The Pianist's Palette"—long a classic in German, although written by a New Englander—are his living testimonies to his profound knowledge of music and the subjects relating to his instrument are always clear, always instructive, always interesting.)

vibrating string the introduction and use of all the different percussive elements. It is these elements which contribute variety to touch and tone.

## Percussion and Piano Playing

The percussive effects are three, namely:

A. The impact of the finger on the key. If you would understand what this is, strike a few chords on a table with the same force with which you would strike the piano keyboard.

B. The impact of the key levers as they strike down against the key bed.

C. The impact of the hammer against the wire string. It is a great mistake to imagine that these percussive sounds disappear when the pianist is playing. They are not heard as separate sounds because they combine with the vibrations of the wires, but it is the use and modification of these percussive elements, that give definition and distinction to the playing of one pianist, whether it be a ten year old child or a world renowned artist, as contrasted with any other pianist.

"The dulcet sound, the ear flattening sound, is perhaps nearest approached by letting the finger rest upon the surface of the key and then applying the pressure through the finger itself, through hand or arm weight. This is dulcet largely because the first impact—that of key—disappears. This effect must of course be employed largely in modern pianoforte playing, and, I believe, is the aim of the so-called weight or pressure touch employed by many teachers; but, as I am not a teacher of "technic," my training having been quite different from that of other pianists, I do not attempt to employ the nonarchitecture of the method. It is very good for the student to learn how to produce this dulcet tone, whether softly or sonorously, because it is used so much; but if he imagines he can make his piano playing interesting by such a tone alone he is making a serious artistic blunder.

der. How, for instance, could this passage from the third movement of the Beethoven Sonata Appassionata be played without the use of extremely percussive effects?



## Is Banging Ever Permissible?

"Certainly banging is permissible in the right place. Indeed, the right kind of banging, in dramatic, strenuous passages is most important; and all great artists bang when it is proper to bang. Much otherwise good piano playing is spoiled by seeking after monotonous sweetness. A Pachelbel and Jody show, done with the proper dramatic feeling, is far better than Hamlet rendered by a droning actor. Indeed insensitive emphasis of the good amateur is often far more musical than the over-polished playing of many pianists seeking to make every tone exquisitely beautiful.

"In the make up of what we might call good piano playing there are so many factors that analysis in a conference like this is well-nigh impossible. Mr. Edison has been quick to sense the vibrato which comes with the mingling of the overtones of one note with those of another. This is evidently very delightful to him. It is experienced in what is generally called legato playing. Legato means "bound," that is, one tone bound to the next and it is effected on the piano in quite a different way from that in which it is usually accomplished on the violin or on other instruments—notably the wind instruments. The flute, for instance, cannot sound two notes at the same time. It is either A or B; but never A and B together.

"In legato playing on the pianoforte, a fraction of a second elapses when A continues or laps over before being relinquished after B is struck. This produces a kind of "vibrato" which totally distracts ears like those of Mr. Edison can hear. Those with less sensitive ears are conscious of it without knowing what it is that makes legato playing so effective on the piano when it is well done. Legato playing is not everything, however, and I am forced to differ from Mr. Edison's viewpoint in that I feel that tones which are merely fluttering to the ear while of indispensable importance in all piano playing, are of artistic significance only when used in conjunction with and contrast to other color tones—the reds, the blues, the greens, the greys, the yellows and purples of the pianist's palette—all of which are produced through the magic admixture of percussive effects.

## How Can the Pianist Add Colors to His Palette?

"The pianist adds color to his palette very much in the same manner as the painter. A well trained mind, a fine imagination, and interminable experiments are all essential to obtain the best results. Imitation of course is valuable; and this can be learned through concerts, through the photograph and through the player-piano. To get the most out of the player-piano should be used in the music room or conservatory as the regular part of the piano student's training. In this I mean the instruments using rolls made by hand from the playing of the actual artist by the almost miraculously clever devices now employed for doing this. The opportunity for comparison of the playing of one pianist with that of another is most interesting and instructive.

"For this reason a ticket to a pianoforte recital is often as good as a lesson.

"Before I had any idea of becoming a pianist, and before I relinquished my ambitions to become

HAROLD BAUER.

a violinist I was fortunate enough to be asked to play second piano parts of different concertos for Paderewski in London. The great Polish virtuoso, for whom all pianists have such extreme regard, was then in the first flush of his early triumphs. No one can ever realize how hard Paderewski worked for his results. Sometimes one hears of the great heroism of the pianist who practices six or seven hours a day. Time and again I have known Paderewski to keep on working until three and four in the morning, often doing from fourteen to sixteen hours a day. Of course only a physical giant could have accomplished this—and indeed such was Paderewski. His endurance and strength were enormous. At that time he was especially strong—even powerful. When I was playing with him at Erard's, he insisted upon having a chair that was especially heavy. It had a weight under the seat and stood like a rock in front of the keyboard. It must have weighed at least eighty or ninety pounds. I know because my own traveling chair weighed forty-five pounds. Once I said to him, "Move one of these chairs," and he lifted it as though it were a slight bent wood chair. The incident amazed me so much that I have never forgotten it.

#### Paderewski's Enormous Endurance

"This very physical power gave Paderewski an enormous range of tone. His playing was so powerful. His palette was extremely broad and always remained so. It was possible for him to go from gossamer effects to veritable storms. This was attained as I have said by unlimited rest and unlimited industry which has always been a lesson to me. After his labors he would go to bed and sleep like a child. Indeed, if it had not been for his enormous endurance he could never have accomplished the work which gave him a seat at the Peace Conference as the foremost citizen of Poland—a proud position for a musician.

"Once in Paris he gave me an appointment to come to him at a certain hour, and when I arrived he was practicing a few measures from the Beethoven Sonata Op. 31, No. 3 in E flat. This contains the extremely difficult left hand part.

Ex. 2



This he continued to play for nearly an hour and a half. When he came out, he required to suggest that, to the ordinary auditor the passage was quite as effective played in the following manner

Ex. 3



and indeed was played thus by most all pianists I had heard. He became very much incensed and said, "No matter how anyone else plays it, I play it in this way for my own satisfaction."

After all, that was the way in which Beethoven wrote it.

"How soon should the student begin to add new pigments to his palette? The answer is, I think, from the start. Teachers in general seem to me entirely too arbitrary with their students, entirely too intent to secure uniformity of tone rather than individual expression. Individual expression—that's it. Who would teach a youngster to read in a monotone? Then they learn to play the piano in a dull and mechanical manner? The student must certainly be bored as no doubt are all that hear him.

"To summarize—the greatest artist he is who has the most color on his palette and who through years of discriminate study understands how to apply them most effectively. Remember, however, that the great artist does not deal merely with making colorful finger-painted canvases but in portraying great moments in life and nature with that distinctive artistic feeling for contrast which distinguishes the cybernetic from the immortal."

#### A Hardware Orchestra

The anvil chorus could now have a prototype in the various other articles of hardware used to make sound. Our venerable theatres have quite a few performers who grasp a new law between their knees, tap on it with a hammer, and by bending the blade of different angles are able to produce a very interesting musical tone quite unlike anything else. There is also a nail file, made by driving rails of different heights and thickness in a small sound board, and playing upon them with a ratchet. This instrument was invented as long ago as 1740 by a German musician.

## A New Etude Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

Has it ever occurred to you to plan a series of "Record Recitals" made up of selections from your library, that your friends and relatives may have the enjoyment of a well balanced program of music?

As is often the case, decision is made on the spur of the moment, and the talking machine. After starting the first record a different search is made for the next disc which you think may interest your audience. Chaos ensues; suggestions are offered by the guests, some one asks if you have "Everything" or "Murphy" sung by Al Jolson, and after a dreamlike ten minutes spent in getting knees in your freshly creased trousers and wringing your nice clean collar in a desperate attempt to find them, the wife suddenly remembers she found three very records, and offers to Gosh! Ann who was entertaining musical friends for dinner and wanted something which would please them. By this time everybody has lost all interest in the musical entertainment and even the domestic felicity of your family is visibly disturbed.

Let us suppose, therefore, that with the suggestion that the talking machine be played with maximum approval you select one of the groups of ten records which comprised your "Recital Programs." You know the guests are serious musicians, so select a group which contains the arrangement of "Drink To Me Only With Thine Eyes" played by the Flonsey String Quartette; a John McCormack Record; "Comal Thru The Rose" sung by Yvonne Gall, some standard selection played by Paolo Casals, the cellist; a couple of orchestral productions; and three or four popular songs and dance records. Without effort on your part you have placed everybody, your collar is still fresh and clean, and, what is better,—you still love your wife. "The Recital" has been a success, because you have taken a few minutes at some previous time to carefully group the records of your library and "an enjoyable evening" has been the result.

It is possible for every owner of a talking-machine to display his library to best advantage in arranging programs in just this way, thereby giving the greatest enjoyment to himself and his friends. The mechanical reproduction of the art of all musical exponents has reached such a degree of perfection that practically all of the records manufactured are worthy additions to any library. Music of every variety is produced on the disc and it only requires taste and discrimination in the purchase of a collection to form a well-rounded library. It is but one step farther to use such a library to advantage.

There are many stories told about the accuracy with which the great artists' voices are produced by talking-machine records, but I know of no more delightful anecdote than this one which I relate just as it was told me.

Last winter there came to the Bancroft Hotel in Worcester, Massachusetts, a most charming and interesting lady with but one noticeable imperfection in her disposition, that of morbid curiosity. The employee of the hotel endeavored to satisfy her interest in everything and everybody, but found the task most difficult, so searching were her queries.

One day as this lady sat reading in her room, she heard a voice singing in a room across the hall. She ran to her door and opened it the better to hear, and there the music as a record of May Peterson which the Vocalion had published recently, and which the curious lady had added to her own library.

Delighted that there was some one so near to her—who appreciated the splendid reproduction. Miss

Peterson had made, the lady rushed to the telephone and asked connection with the room across the hall.

A woman answered the call. "Oh, my friend, thereupon spluttered in one breath, "Oh, I just heard your graphophone. I am across the hall from you. I was Mrs. Peterson's record wasn't it? I like it so much. I have it at home in my collection, and I wanted to thank you. I am so glad you like good music too. And I didn't know but what you'd come over and have tea with me."

The voice interrupted, "Thank you. I am glad you like the record. Only it wasn't a record you heard. I was practicing for my recital this evening here in Worcester. This is May Peterson."

The curious lady, flattered, gasped, attempted to apologize, and finally hung up the receiver.

#### Fine Christmas Records Coming

Every record company has published so many new records of Christmas music that it is more a matter of should be considered when selecting discs for gifts or additions to your own library.

The one Christmas record, which I believe every talking machine owner should be especially anxious, if he has production of *Silke Nacht* (Victor 88138) is not and absolutely no reproduction of this great disc's voice. Classic of recorded music. For those of you who own Edison machines I recommend without reservation the (83045) as so excellently fine record. It will be sure to give you much pleasure.

There is one other Christmas selection which is of primary importance. That is *Adelste Fiddler* (On Come and meet me here) sung by some of the old. Among releases of this number by the Christian Church, excellent reproductions. One is sung by Barbara Maurer, which is a very fine selling effort. The other record is Shannon Four. This is the best record Mr. O'More has yet made. He sings with ringing vibrant tones of the recording. Chimes also are an added feature.

Among other releases worthy of your attention are an Emerson record of *Ring Out Wild Bells*, (10276) sung by Royal Daddam; the Pathe production of *Noel* (52045), very well done by Percy Higgins; and the Brunswick publication of *The Kids' Patrol* (2056), which introduces Santa Claus and his reindeer on their record, a particularly appealing to children and is sure to be strenuously applauded by them.

#### New Records

Following recent publications of the record companies can be highly recommended:

*Pathe—Joe Hoo, Fox Trot, Ernest Hussar's Hotel* (Claridge Orchestra) (20038).

*Vocalion—Morning, Noon and Night, Fox Trot, Yerkes S. S. Flutella Orchestra* (14242).

*Columbia—Say It With Music, Fox Trot, The Columbia Dance Orchestra of Duke* (A 3472).

*Emerson—Jill The Brook, Victor Solo, Marie Dawson-Morrill* (10444).

*Brunswick—Air de la Flew, from Carmen, sung by Mario Chamlee, (30618).*

#### A Little Brighter Music, Please

By SHERO

Never mind if it is raining; it's sure to clear up. Dark days always pass. Cheer up!

Hard Luck? Forth. Remember the Cent. Getting blue is the best way to make bad worse.

If you want to be welcomed remember how you welcome children, wholesome, unsuited people.

Every new day is like a clean sheet of manuscript paper—a chance for a new symphony, if you have trained yourself to produce one.

Every master song was first sung in the soul of a real human being. Keep your soul singing. Some day the song may be immortal.

# From a Master's Workshop

## Little Lessons in Musicianship

By PROF. FREDERICK CORDER

Of the Royal Academy of Music, London

## Part II

## Berceuse

A Lullaby, or cradle-song; i. e. a piece of music designed to suggest some one being rocked to sleep, as an infant, it should therefore be of a tranquil, somewhat monotonous character and have either a Tonic Pedal Bass—which is most usual—or at least a regularly moving one with very detail made to suggest rest and calm, all harsh effects being of course avoided.

In spite of its florid passages, Chopin's well-known specimen contrives to fulfill the former of these requirements. There is an interesting example by Tchaikowsky, the weird harmony of which is not out of place. It is on a double pedal, thus:

Ex. 1

Andante mosso

Tchaikowsky

A typical one is that in Worms's charming pantomime, *L'Enfant Prodigue*. Dvorak has a very original one; while, if we quote the one by Moszkowski, it is only to point out the unreasonableness of writing such a thing in triple rhythm.

Ex. 2

Andantino con moto

Berceuse

Moszkowski

It might be noticed, in passing, that Wagner in his song, *Dora, Mein Enfant*, has committed this fault in an even worse degree, for he has written it in nine-eighths rhythm with occasional extra beats; and the voice part is restless in every sense, being absolutely out of place for the singer to take breath.

The early English term for Lullaby was "Bysing Song."

## Bourree

A dance, first mentioned about 1580, and claimed by several different countries. It is really known only as a movement in the early instrumental *Suites*, in which it appears in quick common time with vigorous accentuation.

Bach has a well known specimen in one of his *Partitas* for violin; but there are many others.

Ex. 3

Bourree

Bach

In one of Purcell's *Suites* for harpsichord there is a piece which he calls a "Borrey," and everyone accepts this as a mere fancy spelling of "Bourree," without heeding the fact that it is in a totally different rhythm.

The "thirst for knowledge" is the basis of all progress. This series of articles, which will continue for some months, answers in a most readable manner many of the hundreds of questions which have come to "The Studio" office day for day.

Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopedia of Music. However, he was for some time unable to produce anything so arid as an encyclopedia in the ordinary sense. He embodies the human aspect of Sir George Grove, combined with a mastery

Ex. 4

Bourree

Handel

Handel spells the name wrongly but he does get somewhere near the character of the music, though the example here given is more like a *Rigodon*.

Ex. 5

Bourree

Handel

This term is applied to any piece for Chorus, with or without solos. It is a highly artificial and not always convincing form of composition, and appears in several varieties. Thus there are:

- (1) The Sacred Cantata.
- (2) The Choral Ballad.
- (3) The Dramatic Cantata.
- (4) The Descriptive or Reflective Piece.

The Sacred Cantata takes many forms, generally differing from the Oratorio only in named solo parts even in length. At one time the *libretto* was a mere string of biblical texts fitted together by the help of a Creden's "Concordance." This left the composer quite free; but on the other hand gave him no help whatever.

While the influence of Mendelssohn lasted, English composers produced some deplorable works of this kind. The noble form which Bach made so entirely his own seems never to have attracted the moderns, except one German composer, Wolfgram, whose *17th nachts-Mysterium* is on a very lofty plane. Of late years, failing a more legitimate field for their powers in opera, English writers have sought to treat particular biblical scenes or incidents from the dramatic or epic in German composition, Wolfgram, whose *17th nachts-Mysterium* is on a very lofty plane. Of late years, failing a more legitimate field for their powers in opera, English writers have sought to treat particular biblical scenes or incidents from the dramatic or epic in German composition, Wolfgram, whose *17th nachts-Mysterium* is on a very lofty plane.

One example of an ultra-dramatic Cantata has a splendid idea in it. This is Wagner's early work, "The Feast of Pentecost." Unfortunately the music is not a success. The long unaccompanied choruses for male voices are excessively difficult and not effective; while the climax, which should be thrilling, is rather common to say the least.

The Choral Ballad includes those numerous attempts to set music to a narrative poem. Dvorak's "Sister's Bride" and Stanford's "Revenge" are brilliant examples; while Remberg's "Play of the Bell" and Schumann's "Paradise and Pity" are dull ones. The difficulty here is that the poet never thought of his lines being set to music, so that we get description and dialogue all mixed up together. The necessary words,

"Said she," "And he replied," which are so uncomfortable in the recitation of an Oratorio, are still worse in the middle of a chorus. Added to this, our poets set; so that there really is little of value to reward the modern sealer.

The obvious and only way out of this difficulty is to learn to write one's own libretto—here just as needed as in opera. There are plenty of stirring historical or legendary subjects for suggestions; and ballad verse is not a difficult accomplishment to acquire. Thus the composer will be able to lay out his text with due regard for musical effect.

The Dramatic Cantata. This humble substitute for opera is a very fascinating thing; for here alone can the composer look to make novel effects with his chorus and to get hold relief in his solo parts. In the present day, works of this sort are apt to depend too much upon the orchestral accompaniments, in which case they become useless to small provincial choirs. However, it is so much more artistic to have the solo parts properly characterized and distinct from the chorus.

The libretto of a Dramatic Cantata is usually written for a particular occasion; and the form of a Greek play is as good as any. Remember that, denied the valuable adjuncts of scenery and movement, length inevitably causes dullness. The "Classic Form" of the separate pieces is of vastly less moment than conciseness and clearness of utterance upon which modern taste insists.

Choral pieces not coming under one of the preceding heads, but which are wholly reflective or didactic, are more properly called *Motets*. Such is, for instance, Parry's "Blest Pair of Sirens," an eight-part setting of a Sonnet by Milton, and certainly a noble work.

Among stands that brilliant work by Joseph Bennett and A. C. Mackenzie, "The Dream of Jotham,"—a series of fine Character-pieces strung on the thread of an unaccompanied recitative. Here the author's name is placed before that of the composer; for the poem is certainly the chief part of the work. These two works are placed before young composers as beacon lights to guide them in the search for novelty.

## Canzone

The word *Canzone* signifies "a big song," but has seldom been applied to a vocal piece with a fine, broad melody. A *Canzone* of the 17th century was usually a polyphonic piece (vocal or instrumental) of the nature of a madrigal. *Canzonetta* is the diminutive form of the word, but was employed only from a feeling of modesty and not because a *Canzonetta* was really any different from a *Canzone*. Gradually *Canzonetta* came to be applied to real songs with a melody to them. In the 18th century Haydn used the term for his well known canons. English composers followed his lead; but the term, *Canzone*, did not remain long in use.

## Canzone, or Capriccio

A title which would seem to imply something of wantonness or oddity; but the pieces published under this name all have been as straightforward as possible. Most composers have used the word synonymous with *Fantasia*; that is, merely a florid piece with plenty of spirit and dash in it. In Mendelssohn's *Reine Capriccio* for piano has certainly some capricious moments in it; but the pieces he labels *Capriccio* are quite orderly and sober.

Musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer.

There is always a demand for musical dictionaries. The "Want to know anything?"—particularly strong in America—has caused our professional musician to read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITOR'S NOTE

Many pieces which have been called *Scherzos* and which, though possessing plenty of fancy, have nothing approaching humor in them, would be far more appropriately named *Caprices*. Such is Op. 4 of Brahms the writers of drawing-room potpourris styled their effusions *Caprices*. Rodé's famous Violin studies also are called *Caprices*, perhaps because they pretend to no form but go as they please.

#### Cavatina

Generally this term is applied to a slow, broad vocal piece, either the middle movement of an old-fashioned operatic *Scena*, or a piece by itself. Agatha's air *Un air d'Idée* from Act III of "Der Freischütz," is a typical specimen of the latter. Rápá's well known *Cavatina* for the violin is so close an imitation of the conventional thing that words have actually been set to it and it has been sung (with modifications of course). A genuine specimen of the *Cavatina* in an unexpected place is in Beethoven's posthumous *String Quartet, Op. 130*.

#### Chorale

The German equivalent of our Hymn. In the Middle Ages, in both Germany and England, hymns were read out by the Clerk and sung by the congregation, one line at a time. But the graver-minded Germans used to sing a pause at the end of each line and the organist to go on improvising for some time before they started the new line. This explains not only why each cadence is marked with a pause instead of a double bar but also why Bach employed Chorale tunes in such an artful, broken manner whenever he utilized them as the skeleton of any movement.

In inventing a Chorale tune—as with a Hymn, or a Chant—the composer should endeavor to make no two consecutive cadences alike and to use a tonic full close for the last line only if possible. The reason for this is that only German Chorales were sung in the reason why Bach harmonized them so intricately. This would be scarcely wise in the present day.

## A Practice Plan that Brings Results

By May Silver

One of the most foremost American composers recently stated: "Success is not due entirely to talent. To become a successful artist or teacher 10 per cent of talent and 90 per cent of good diligent, conscientious practice is necessary." I dare say that about one third of readers of this statement, rightly understood what is meant by "diligent practice."

Do parents and teachers really give students a fair chance? How often do we hear: "Well I know that Mary Jane would be a success if she only used only practice." How many Mary Jane's are there in the world who know how to practice? How many teachers have been heard to tell their pupils "to concentrate?" I do not deny the fact that concentration is an asset to practicing, but I do believe that the word is used too frequently by persons who do not know the meaning of how to concentrate. How can one concentrate not knowing how? I have often heard teachers tell their pupils that they did not progress because of their lack of concentration, and yet these same teachers did not know how to practice concentration! Very few teachers, I believe, really instruct their pupils how to practice, or how to concentrate.

The following plan I have tried and found beneficial, both in pupils' progress and in arousing their interest in their work:

I. Divide piece or exercise into sections, so that one section can be used by the pupil, in one day.

II. Play right hand and notes very slowly till end of section, regardless of interpretation, time, etc.

III. Go over same part very slowly; this time specifying time signature in half, (i. e. 4 beats, in one measure, count 8 beats). Be sure to get good tones. Repeat several times.

IV. Repeat I, II, III, in left hand.

V. Play both hands together still with split time signature and very slowly.

VI. Play right hand slowly; regular time signature but no expression. Same with left hand.

VII. Play both hands together slowly, with regular time signature.

VIII. Gradually play faster until all sections are easily played, and up to original tempo.

IX. Give piece expression.

X. Close music and use how much you can memorize.

If these details are carried out exactly and with patient repetition, memorizing will follow without extra practice.

## How Genius Discounts Handicaps

By Victor Blomsted

Those whose physical endowments are below the average, either congenitally or from sickness, are sometimes the most energetic and tireless in their chosen work and will achieve success where the more endowed mark time or fail. This characteristic is extremely marked in men of great mind and the great mind never is more efficiently than when forced to lift itself above the pain and weariness of sickness, poverty, ingratitude and discouragement.

Conversely, genius does not always fully expand in an atmosphere of ease and happiness; for it is a list compensation of Nature, which always strives to level conditions, that happiness does not make for greatness any more than greatness makes for happiness.

One cannot imagine a greater misfortune befalling a composer than that of deafness. It would seem that the loss of the one sense which, above all others, is that of which a musician relies, would effectively cut short his career. But this has not been so in several well-known instances; and it can be shown that as the outward hearing, dulled, so the subjective or inward hearing, entirely undisturbed and unimpaired by outside influences, deepened and heard strains of unceasing beauty and nobleness.

The first—and the greatest—who comes to mind, is, of course, Beethoven, who was almost deaf for the last twenty years of his life, so deaf indeed, that Fraenzl, the Ueberlaid had to turn him round on the stage where he was conducting the Ninth Symphony at Vienna, so that he could see the applause which he could not hear. Furthermore, he suffered acutely from stomach and liver trouble which hardly ever left him free from physical pain and mental anxiety.

Yet, working under tremendous handicaps of ill-health, family and financial trouble, Beethoven wrote his works which have left such an impress on music that it is not an exaggeration to say that he was an epoch; that music ended where he began and began where he ended. The Sixth symphony, the Seventh, the Eighth and the immortal Ninth are children of his auditory darkness, also the Egmont Overture, the concertos for various instruments, numberless sonatas, quartets, songs, trios and duets, which came from his fertile mind during the last twenty odd years of his life.

Almost as great, in a more restricted sphere, was Robert Schumann, the creator of nearly three hundred songs and scores of elaborate and beautiful works. As in Beethoven's case, deafness began to manifest itself early in his life, gradually increasing until he became almost deaf. In spite of this infirmity and also of partial paralysis, he wrote song after song and only gave up when it was humanly impossible to continue.

Frederick Schumann, the Bohemian composer, although totally deaf at the age of fifty, has left us the legacy of

a number of orchestral works of remarkable power which were written after the time when he could only hear inwardly what he wrote. Like Beethoven, he accepted his affliction nobly. "I am wholly determined to endure my sad fate, in a calm and mainly way as long as I have the power to create a friend."

Spontini (1774-1851), a composer whose works created a great deal of noise figuratively and literally, for half a century or more, was also afflicted with partial deafness, but lived only three years after his hearing had totally disappeared and wrote no music during that time. There is an amusing story to the effect that a well-known physician advised a patient who had lost his sense of hearing to come with him and hear *La Fédala*, an opera of Spontini's which was considered in his day to be the extreme of noise and immoderation. After a particularly loud orchestral burst, the patient excitedly shouted to the doctor: "Doctor, doctor, I can hear, I can hear!" There back to the patient his lost sense had totally deafened the doctor.

Blind people often possess a highly developed musical sense and a keen hearing. For many years the organist of the great Cathedral of Evreux in Normandy was a man who had been blind from birth and whose manipulation of the instrument was little short of extraordinary, especially when extemporizing. His memory was prodigious and he could instantly recall the liturgical music for any service in the cathedral.

Alfred Hollais, the organist and composer, who toured this country about thirty years ago was also blind. Carl Maria von Weber, the musician laureate, of the age of romanticism, achieved greatness in the face of continual misfortunes of every kind. From the very first he was a sickly child and did not walk until nearly he was less than twelve; his mother died of tuberculosis, a disease which haunted him through life like a specter. Gradually his health failed, and he became loaded down with debts and trouble. To the bitter end of his life he tragically, as he died alone in England, denied even the last happiness and consolation of seeing his wife and children.

It may be that genius is an infinite capacity for taking pains and that it is given to but a few to fight successfully the battle of life under such tremendous handicaps; but these instances, as well as those of lesser men which could be mentioned, prove to us that the dogged perseverance and untiring application in the face of adversity and overwhelming odds will achieve success. In other words, we may not all be Beethovens, but what stands out clearly in the distinction between some of us and the great will to use what we have.

## Emphasizing Different Voices

By R. I. C.

position and the hand and forearm may "lean" to the right.

6. Let more weight from the arm come into the fingers, making a stronger tone with the fourth finger and a very strong one with the first and second fingers.

Change the fingering then: Right Hand—2-4-5; Left Hand—5-4-2 and repeat the above plan. Then use fingering then: Right Hand—1-3-5; Left Hand—5-3-1.

Practice in several keys.

Now play a major chord in all positions up three octaves emphasizing the top note melody. This practice will fully prepare the student for the study of "My Sweet Rosebud" by Schubert-Liszt.

To bring out the middle note melody or the alto voice, proceed as before; except that the second finger should now be given more weight, subordinating the thumb and fourth fingers. In the case of a triad arm come into the thumb and observe the foregoing practice hints.

It is a proud day both for teacher and student, when the latter has acquired sufficient proficiency in chord playing to begin the practice of bringing out the melody separately. Such varied and suggestive effects may be produced by "emphasizing different voices."

To bring out the top note melody begin the practice in the key of C and play the triad three times on each tone of the scale (up one octave), using the first position of the chord and fingering thus: Right Hand—1-2-4; Left Hand—4-2-1. Proceed in the following manner:

1. Tones of the chord full and strong.

2. Tones of the chord soft and lightly.

3. Without sound. Touch the keys, but do not use enough weight to depress them.

4. Slowly depress the keys but without weight enough to get tone.

5. Think more weight into the fourth finger and draw a soft tone. The other fingers depress their keys, but do not produce tone. The fourth finger may be slightly lengthened or flattened on its rounded

One hour of concentrated practice with the mind fresh and the body rested is better than four hours of dissipated practice with the mind stale and the body tired.—Emil Sauer.

# Glimpses of Genius

An Interview with the noted Composer Pianist

PERCY GRAINGER

The First Section of the Interview Appeared in the October Issue of the Etude

## The Genies of Delius

"UNQUESTIONABLY Frederick Delius is one of the greatest geniuses with whom I have come in contact. Notwithstanding the fact that he lived for some time in Florida and received the inspiration here which turned him toward music he is comparatively little known in America, possibly because his compositions are almost entirely for the operatic stage, the symphony orchestra or for large choruses. America learns to know composers whose works come to them quickly through the keyboard of the piano and in other soloistic forms. Not so with Delius.

"Delius was born of German parentage at Bradford, England, in 1863. When he was twenty he was sent to Florida to manage his father's orange plantation. There, in listening to the untutored singing of the Negro plantation hands, the divine message of music became manifest to his soul and he determined to become a musician; soon after returning to Europe and studying two years at Leipzig under Reinecke and Juchacz. While in Leipzig, Delius met Grieg and thus formed a link with Norway, which country he has since visited no less than 19 summers, taking long walking tours in the Norwegian Alps. For many years Delius and his wife, a painter and poetess, have lived mainly in France, not far from Paris.

"His works are becoming wonderfully popular in Europe. In Vienna recently four of his works were given in one fortnight. His art represents the depth and passion of the German temperament interpreted by the reflective and restrained medium of an English mentality. The result is a musical message and speech of singular intensity, of heart-breaking pathos. It is hard to classify his genius. His musical make-up might be said to be one-third Anglo-Saxon, (in which the American influences are strong) one-third Scandinavian and one-third German.

"Delius, in his artistic vision, views the world through eyes that look through the personal into the general, from the actual into the imaginary, through the present into the far past. He sees Europe, for instance, as a romantic young child looks with respectful awe and admiration upon a very aged grandparent. Louis XIV had much the same aspect of life. If he should see a tower it would fade in his imagination back into the mediaeval Rhine or farther still to the era of the Norse Sagas.

"Thus when Delius is artistically inspired by a river (as by the Mississippi in his *Symphonia*, as by the Maine in his *Sauter Night on the River*), it is not merely a momentary mood, aroused by personal contact with that river that he records in his art-work, but a whole train of thoughts, emotions and imaginings connected with that river, embracing the remote past no less than the present. In other words he is no 'impressionist' but rather a reflective, *causative* emotionalist, summing up in great richness, in even his smallest works of art, numberless moods, memories, reactions, impressions, sensations. While Delius is a great admirer of Grieg and his style bears noteworthy resemblances to that of Grieg, in some respects (especially in its harmonic pregnancy and freshness), yet its emotional, no less than its ethnic, character is widely different. Where Grieg is poetic, Delius is wistful; where Grieg is heroic, Delius is tragic; where Grieg is concentrated and miniature, Delius is immense and wide-ranged, with much of the epic scope of Bach and Wagner and some of the poignancy of Richard Strauss.

## Bosoni's Unique Accomplishments

"Bosoni, in many ways represents the greatest mentality among living painters. His personality, his music and his playing all show the cosmic clarity and precision of a mentality fed upon a Tenebric emotional background, upon a Tenebric appetite for complexities. His sonorities have the clearness of the old Italian painting rather than the gloom of the old Dutch masters. They are sharp and bright without being crude or harsh. Planistically speaking, the range of his addictions to

keyboard technique, the economy infallibility of his musical precision, the scope of his inventivity and imagination as an arranger for the piano, outstrip anything I have witnessed by other great virtuosos. In these respects he is the last of our era, and in his adaptations of Bach he has even 'out-listed Liszt,' revealing and enlarging upon the half hidden beauties of the original with a fertile and original genius that lifts his transcriptions to the rank of positive re-creation.

## The Muse of Cyril Scott

"The public at large, well though they know and love his popular piano pieces and songs, has, as yet, not the faintest idea of the full volume and scope of the work of Cyril Scott. He is one of the most prolific composers of our day, a staid worker who has essayed with almost unflinching success every phrase and form of modern musical expression. Like every true progressive



PERCY GRAINGER

genius, from Bach to Debussy, Cyril Scott has an amazing facility for 'taking hints' from the works of other composers. But these 'hints' appear in a 'Scottian' garb of the greatest originality and individuality and would be unrecognizable to any but the closest students of his output. This power of widening into a truly personal utterance the common speech called into American-large is the invariable hall-mark of true originality. This is the normal path of musical progress at all times and in all lands. The strength of Scott's originality may be judged by the extent of his influence upon contemporary composers in many countries. Every composer that comes in contact with Scott or his music is influenced to a greater or less degree, whether he wants to be or not, whether he knows it or not. The influence of Scott, for instance, was strongly felt in America before he reached here. He is one of the most noble minded musicians I have ever met in any country. While no one who knows him has ever heard him talk against anybody, his love of truth, his frankness in criticism have made him many enemies, until, in the fulness of time, those he has criticized have learned the wisdom of his judgment. He has absolutely no jealousy and is gifted with the ability to isolate himself from all small things.

"Scott's method of work is remarkable. He writes so easily and so naturally that it seems to be quite without effort. For instance he will write a whole orchestral part in score, without sketching it out, moving the instrumental parts right ahead as though they were marching over the page. He seems to have the ability to stop abruptly anywhere and then pick up the threads the next time and proceed without difficulty. He has an amazing memory for sound, and qualities of timbre; and, even as a youth, before he had any practical acquaintance with the orchestral instruments and essayed to write them, he never used them beyond their most effective register nor in a mode incompatible with their timbre.

"But the 'greater Scott' is only just beginning to be heard and known by the public. The larger the form employed the more does Scott reveal the greatness of his soul, the mastery of his craft; and it is only those who know his opera, and his larger works for orchestra, chorus and chamber music who can realize the full beauty, the full soulfulness and religiousness of the music of this most spiritual and inspired creative giant.

## The Spirit of Richard Strauss

"It has seemed to me that Richard Strauss, well as he is known in America and other countries, is not quite fully appreciated or understood from the personal and emotional side. The one thing that impresses me above all others, in his case, is the greatness and fineness of the human being behind the artist. In whatever personal and artistic contact I have had with him (he has conducted some of my orchestral works in Germany) I have always discovered in his bearing and behavior that same charming Bavarian 'Gemütslichkeit' that is so endearing a quality of his music. He has always impressed me as being of a truly spiritual type and I have never experienced or witnessed anything to incline me to believe the various stories we hear of his meanness and materialistic nature.

"In judging Strauss too much emphasis is generally laid upon his technical accomplishments, upon his descriptive powers (a side that he, himself, has never striven to bring into the foreground), upon his 'diabolical cleverness'—too little, it seems to me, is said of the purely total loveliness of so much of his music, of the sea-like perfection and lovable affectlessness of the personality manifested through the vehicle of his compositions. No doubt he has an almost childish weakness for tinsels and tricks, and is no eschewer of storms, tempests and the vagaries of passion. But it seems to me it is essentially as a portrayal of 'the calm that follows the storm,' as a prospect of eternal values, that Strauss reigns supreme among composers. He loves to render the human soul ensconced in the serenity of philosophic calm looking back over the struggles of life or across the strokes of fate, in a mood of benign forgiveness and fatherly understanding. To him he is one of the great human geniuses of the world whose works are certain to be immortal.

## Prevailing Characteristics of Musical Geniuses

"However different the temperaments of the various composer geniuses I have known, whether they be mystics like Cyril Scott, nationalists like Grieg, reflective like Delius, or publicly active like Strauss, I find that they all have one trend in common. All have the capacity for an almost childlike wonder and worship towards life and the universe; all find in life and the universe more qualities to praise than to criticize; all possess a depth of feeling beyond that of ordinary men; all are humanistic natures, sensing, reveling, in the unity of all things. In other words, all are essentially religious types, in the deepest sense of the word. It has been said that 'God is love.' It could equally be said that 'genius is love.'

"Certainly I personally have never known an great creative genius—the wellbeing of whose art was not an unusually wide and intense range of love, pity, sympathy, disimulation and ecstasy. The bird in the tree wins out of a blind urge of enthusiasm, worship, ecstasy. In very similar mood the musical genius sings in his art, sings



# Better Elocution in Your Piano Playing

By CONSTANTIN VON STERNBERG

*A Simple Device Which Will Make Your Playing Very Much More Interesting.*

As a teacher I, not infrequently, have had to deal with pupils so absorbed in the mere reproducing of "notes" as to forget that the purpose for which they were at the piano was to "make music." I cannot imagine what else may have been on their mind, but whatever it may have been, they constructed every advice as serving this mysterious purpose. They may have heard their previous teacher speak of "evenness," for instance; but they had construed his advice, which applied to running passages, so as to play all the notes of a melody with the same touch, with the same volume, unless, indeed, a *crescendo* or *diminuendo* was especially annotated. In such cases there was a change, sometimes; but it was so sudden and so awkward as to amount either to a yell or a whisper.

On such occasions I used to go into lengthy and elaborate discussions of positive and negative beats, primary accents, pulsations, muscular impulses, dynamic levels and what not. The result was nearly always negative because the pupil's mind had probably been packed full with rules and regulations before, instead of having received living precepts from which the pupil, himself, could and would have deduced his rules. As a result, I was only piling still more upon his already bewilderingly large store of memorized, but not understood, "rules."

In my despair over the failure to convey to the pupil's mind what was so plain to my own, I experimented with elocution and, to my great joy, found the experiments strikingly successful. I asked the pupil to make a few words of text, the meter of which should comport with the rhythm of the melody at hand; then I let him recite these self-composed words as they occurred in a piece of poetry. When, after this, I asked the pupil to play the melody again, but with these words on his mind, he played it so well, so natural and sensible in expression as to be surprised at himself; and the smile of satisfaction upon his face often mingled with something like chagrin or vexation over his former stupidity. Invariably he expressed surprise at the simple naturalness of that which had seemed so difficult to understand. Repeating this experiment with many pupils I found that they soon learn to compose words which not only fitted with regard to meter, but which also took fair account of the character and feeling of the melody. They proved thereby that the method of bringing music and elocution into parallel, besides sharpening their sense of rhythm and dynamics, had also stimulated their imagination.

The explanation of this success lies in the close kinship between music and speech. Both are governed by rhythm; both depend for their intelligibility upon tempo variation and, for their pleasing effect, upon voice (or tone) inflection, emphasis, climax, anticlimax, clear articulation and good tone production. Hence we need not look very far to find that the pianist is

first cousin to the elocutionist and even to the actor. For all three are reproductive, interpreting artists, and to their work may be applied what Zola said of a fine landscape painter: "a mode of nature seen through a personality."

Even the painter is, in a certain sense, an interpreting artist, for he does not simply copy his chosen landscape as would the photographer, but he infuses it with the spirit of his personality and makes his picture expressive of that feeling which the scene has stirred in him. He paints not only what it is but what nature said to him. And applying this dictum to stage play, to recited poetry and music, it is this which the actor, elocutionist and pianist express and always should express.

The trouble with so many piano students, however, is that they do not get beyond the perforce effort of translating "notes" into the "keys" of the keyboard, regardless of the æsthetic meaning of the notes; and, often not so much as suspecting that through proper grouping and tone inflections, these mere "notes" construct a musical "thought."

At this point it seems advisable to quote a few words of the late Richard Grant White in justification of the seeming grammarsness of the English language. Said he:

"In English, words are formed into sentences by the operation of an invisible power, which is like magnetism. Each word is charged with a meaning, which gives it a tendency toward some of those in the sentence, and particularly to one, and which repels it from the others; and he, who subtly divines and with a living, keen light and heat, which makes them leap to each other and cling together while they transmit his freely flowing thought, is a master of the English language; although he may be ignorant and un instructed in its use"—by which Mr. White meant, no doubt, to refer to the un instructedness in grammar.

Truly, had this sentence been intended for a pianist-text-book substituting "notes" for "words," it could not have been freighted with more meaning; neither could it have been more precisely applicable. For, that "invisible power which is like magnetism," and which the late White ascribes to words, is the very same which establishes æsthetic relations between notes; those relations which transform the notes from being mere sound signs into articulate and thought expressing music.

To do and the touch with this "invisible power" there is scarcely any simpler way than to study a given melody separately and, while doing so, sing or at least think of a suitable underlying text. This plan is fairly certain to lead to a recognition of the "curve" of a melody, and of the point of departure of its phrase, and as a result, both fair and gentle reader, much will that I

said "study" not "practice" the melody. There is altogether too little "studying" done in the practicing of pupils; which is perhaps the reason why most of them prefer to be regarded as "pupils" rather than as "students."

The foregoing thoughts have chiefly applied to the earlier stages of the pianist's music study. In the more advanced stages he will find many points of interest in pursuing a little further the parallel between the pianist and the actor. In historicism the skill of make-up, costume and gesture are external auxiliaries. The basis, however, the essential item of the actor's art, lies in the "reading" of his lines, his phrasing, his let us remember that, while speaking his lines, he must make his elocution compatible with the character he impersonates. Here lies his great difficulty, that of reconciling good enunciation and elocution with his role. To illustrate, let me ask the reader to imagine that Shylock said to Antonio, "I would be friends with you and have your love," and that he spoke these words as if he were Hamlet addressing Juliet. You smile? Of course you smile at the absurdity of it; absurdity, I say, because of the utter unfitness of the manner to the character. Yet, it is an absurdity committed by many third-rate actors who, having once acquired what they call the "Shakespearean grasp" use it always, whether they play *Othello*, *Hamlet* or *Shylock*. True, in a certain sense all these characters are heroic, but in the fine discerning of their type and traits lies the very difference between the artistic actor and the ranting impostor.

If my reader should ask, "what has all this to do with the pianist?" I should like to return: "Have you never heard a *Concerto* or *Sonata* by Beethoven played as if it were written by Chopin or, heaven forbid, by Czerny?" And have you never heard the pianist as if a "set" Beethoven style, no matter which work by that master he may play? There is a pianist, best known by the rather studied eccentricity he simulates on the stage, who has such a "set" Chopin style, who thinks that Chopin must always be "whispered." Have you not heard him play a Chopin *Etude*, written expressly for polyrhythmic rendition, without any rhythm whatever? Ah, well! That is the "Shakespearean grasp" of that particular freak.

It is true, also, that even now there are some pianists whose entire equipment consists of nothing but technique as that word is commonly used, and who, nevertheless, acquire a certain reputation; but it is largely based upon the fact that the general public is not so familiar with the vocabulary of music as with that of the English language. If a were not for this, or if the public's familiarity were, at least, alike on both fields, some of these keyboard acrobats should be on the variety stage instead of disposing themselves, as they do, in symphony concerts.

## Try Reciting These Pieces at the Keyboard.

Mr. von Sternberg has put significant words to some very well known pieces to help in bringing out their musical content. Try playing them as though you were reciting the words with proper historical emphasis and see if there is not an immediate improvement in your playing.

### 1. Mendelssohn, "Spring Song"

Open up your Spring! Refresh! Mild-moon, come!

Stand up with it In-till feet Where the

break and the or neck

### 3. Scherzanka, "Polish Dance"

Come, dear Countess, let us join this gay-lil dance!

### 4. Beethoven, "Sonata, Op. 26"

I hear a voice you cannot hear, which says I need not sin.

### 5. Schubert, "Trancredi"

Now dream thou back in to the past, to thy

childhood, to thy hap-py youth, but years and days

### 6. Rachmaninoff, "Prelude in C Sharp Minor"

Fear of God is not to-fete thy eyes



# Here and There in the Field of Music

An Intimate Page of Fact, Humor and Comment with the Great Music Makers of To-day and Yesterday

By THE RECORDER

**R**UMORS come by unsual wireless that de Puchmann is to make still more European appearances this year. The pianist is now seventy-three years of age, and it is half a century since he made his first tour of Russia. Upon one occasion he told the Recorder that his mother was a Turkish woman, and that his father was a Russian Rabbi. Later the Recorder repeated this to the brilliant Emmy-Bloemfeld-Zeiler, who raised her arms and ejaculated:

"Rabbi, I would believe it sooner if he said his father was a Rabbi!"

According to the doctored books of musical biography, his father was a professor at Vienna University, and a very good violinist.

There is always a certain amount of curiosity upon the part of the public as to how much of the pianist's platform antics are due to affectation. After having seen him privately upon many occasions the Recorder is convinced that de Puchmann upon the stage, and de Puchmann in private are very much the same person. Except when he is discussing his hobby—precious stones—rarely hears him talk continuously upon one subject or in one language for any length of time. No writer in Dehmann, as at the Blau in Gales, could possibly be more vigilant. To converse with him for half an hour makes one feel like a juggler in vaudeville tossing up different kinds of dictionaries and keeping them moving every second. No more volatile linguistic mind ever existed; nor does he care very much whether you follow him or not. He is as oblivious to surroundings in private life as he is upon the stage.

Once he began the Recorder a way of his own devising to serve watermelon. You cut the melon in half, cut out the red pulp in cubes, fill the bowl with Rhine wine, let it soak and then drink it with oscillating eyes. The recipe is an excellent one, save for the fact that a large part of the wine must evaporate pour down your manly bosom like a miniature Niagara. de Puchmann did not mind, however, nor did he care in the least whether anyone else noticed his predicament.

Possibly it is just that isolation from his surroundings that makes his velvet interpretations of Chopin so unforgettable. He has the soul of a poet, but it is housed in an edifice apart from that which the public knows. He is a psychological phenomenon unique in his age.

When on one occasion the Recorder and Mrs. Recorder were returning from a late party in New York with de Puchmann, they entered the subway and found seats in the usual jammed car. de Puchmann, five feet or so high, with a fur-collared overcoat, and a quaint top-hat perched upon his long hair reached his destination. In taking his leave he bowed himself out the entire length of the crowded car, stooping so low that his hat repeatedly touched the floor. If he had been getting from a Car he could not have been more obsequious. The passengers roared at the farce, and one whiskey-stopped Manhattanite wailed up loud enough to ejaculate, "Not!"

Was he? Perhaps the shoe is on the other foot, for no man ever enjoyed the passing panorama better than de Puchmann.

WHEN His Imperial Majesty Kaiser Wilhelm, Ex-Empire of Germany, produced Arthur Finley Nevins' *Pols* at the Royal Opera in Berlin under Dr. Karl Muck. (April 23rd, 1910), he could have little idea that from his favorite concert was lodging in an American prison camp as an undesirable alien. Nevins' name would be wearing the United States uniform in Italy and France, directing little chunks of steel toward his majesty's imperial troops. Or, that the ever lovable and buoyant Arthur himself would be teaching the boys, destined for overseas, how to whip it up in time. It was a big jump from Grand Opera in Berlin to K-K-K-Kelly and Over There, but Mr. Nevins saw his duty and went to it in the whole-souled way in which he does everything.

This talented composer, who has just produced a very delightful series of dramatic musical scores for children entitled *Mother Goose Fantasy*, which has already been tried out in manuscript with great success, shows a decided resemblance to his famous brother Ethelbert. The Recorder remembers Ethelbert very well indeed. His dreamy, poetic sentimentality revealed at once the man of imagination and creative ability. Arthur is more practical, more energetic, more in touch with his fellowman. In the Recorder's home he has played many of his own compositions, reciting them with the typical composer's phrase, executable, but at the same time delightful, if you know what that means. Arthur tells of the manner in which inspiration came to his brother, often in the middle of the night, when he would rush to the piano to work out his ideas.

After the war Mr. Nevins decided that he would like to go into business. He tried it for a few months, but the call of the muse was too strong. After a lifetime devoted to art, the channels of trade had little fascination for him. He was fortunate in securing an appointment as Director of Music for the city of Memphis, Tenn. There, in a comparatively short time, he has succeeded in bringing together the orchestral and choral forces, so that now he has an excellent choral society, and an excellent symphony orchestra of more than forty professional and semi-professional members. Last year five public concerts were given.

Incidentally, Mrs. Arthur Nevins is distinguished for her biological and bacteriological researches. She has done notable work in the isolation of certain bacteria infesting foodstuffs offered for public sale.



MR. AND MRS. HOMER SAMUELS  
(From Galli-Curci)

**H**OW Mrs. Galli-Curci saved the day for a frantic Impresario in Madrid, who was anticipating ruin is a story that has rarely been told.

The famous singer, hailed as Patti's successor, delights in relating incidents connected with her early struggles for success. One of the most interesting was an experience in Madrid. Just at the beginning of a season in which she was the day typhus fever and lay at death's door for days. The manager saw certain failure and large financial loss. In Madrid it is the custom for subscribers to subscribe for two series. The time for the second subscription of the series had Galli-Curci, no opera!

One week after her dismissal from quarantine the manager paid a visit. "Can't you possibly sing?" he implored.

"I can sing," replied the prima donna, "but I can't walk. My legs will not hold me."

"The Opera is ruined," moaned the manager, "and I am ruined. I shall lose everything."

"Alas!" said the diva, "I would sing only too gladly, for I have large debts accumulating and more are coming."

Then she was seized with an idea—

"Let me go on the stage in a wheel chair and let some one wheel me through the opera." The manager acquiesced.

The Opera was "The Barber of Seville," and Galli-Curci's entrance was greeted with a storm of applause. She came upon the stage in her chair carrying some flowers bound with the national colors of Spain, which had been presented to her by the Infanta. Her voice was superb, and her success was instantaneous. The theater was packed, and the singer became more popular than ever. Possibly opera was never given under stranger circumstances, unless it be the case of the performances of Lablache, the great Neapolitan bass, (1794-1858), who in his later years became so enormous that his waddling about the stage brought ridicule, and he therefore sang most of his roles seated in a chair.

The great diva, the foremost figure in operatic art of the time, died recently at the house of the Recorder together with her gifted husband. Many people seem to be under the impression that Homer Samuels, because of his name, has derived his great talents from Semitic sources. This, however, is not the case. He has no Hebrew blood, whatever. His family is American of Welsh origin, his name being one of the long series of Welsh names derived from Christian surnames, such as Lloyd George, Rian Williams, Clayton Jones, and John Thomas, the famous Welsh bard and harpist.

Homer Samuels was born at Eau Claire, Wisconsin, June 15th, 1889. His first musical instruction was received from his father who was organist of one of the leading Congregational Churches of Minneapolis. After his Public and High School training he went to Berlin, studying music there for three years, his best known teacher being Josef Lhevinne. He developed remarkable ability as an accompanist, and returned to America to tour with Carl Flesch and later with Arigo Serato and Emmy Destinn. In the season of 1916-1917 he became Mme. Galli-Curci's accompanist, and they were married in his father's Congregational Church in Minneapolis, January 15th, 1920. Mrs. Samuels thus becoming an American citizen.

Samuels' few published works exhibit a finish that ranks him with the finest musical talent this country has produced. His melodic thought and his expression are both lofty and original. Let us hope that he will devote more and more time to composition in the future.



# Secrets of Style and Charm in Piano Playing

## Emotional Problems for the Student

By SIDNEY SILBER



### Recipe for Style and Charm

Style and charm are created through tonal and rhythmic variety. Nothing is quite so monotonous as sameness. It is safer, really, to exaggerate the indicated fluctuations of movements and tonal intensity than to maintain the same even level of playing. Our senses crave constant stimulation. They become numb and fail to respond when one and the same stimulus is constantly applied. Monotony is the arch-enemy of life and art, because it is the cause of boredom. The difference between life and death is the same as between art and mechanics; the former is dynamic, the latter static. Music, then, which lacks personality and individuality, lacks the "moving" qualities which make of it a living art for living beings.

### Faithful Tempo

There is no absolute rate of movement for any piece of music. Nor is any composition supposed to be played from beginning to end in one and the same tempo. Sameness in movement and sameness in tonal intensity make playing uninteresting, mechanical and soulless. Remember that while modern editors may be carefully edited, revised and fingered, there is in the very nature of music, cannot be indicated on paper. Editors do strive to give the most important (usually the most obvious) fluctuations in movement and intensity, but they do not and cannot give all of the finer fluctuations and gradations of tempo and shading. No one has yet devised a definite system or method to indicate *tempo rubato*, which is simply a vivid expressive rhythmic flow of sound.

The metronome mark indicates the average rate of movement. An average may be derived in many ways. For instance, a limited train enters a station, leaves a railway station in about the same rate of speed and movement as the common local train; but it attains higher speed between stations. The tempo you choose, then, depends upon your emotional temperament and the only dependable rule to observe is: *do not drag nor hurry unnecessarily at any time*. Dragging and hurrying are, of course, relative. What "seems" dragging or hurrying in the case of one player, may not seem so in another who is practically taking the same rate of speed. Here we see what an important role dynamics play in tempo. Slow movements are not to be played dully, nor are fast movements to be played agitatedly. The illusion of tempo consists in creating rests in motion (fast movements) and motion in rests (slow movements). All music, to be vitally expressive, must be animated (whether the movement be slow or fast); but all music is not animated. Keep cool; but do not play coldly at any time!

### Shortcomings of Touch

One of the most universal shortcomings of touch is in the matter of firmness of attack. Without firmness, there can be little or no control of tonal quality or color. Firmness of touch has the same relation to the carrying power of sound in music as clear enunciation has in the carrying power of verbal speech. No subtle speaker can be distinctly heard by all people in a well-constructed auditorium unless his tonal enunciation is sufficiently resonant and his enunciation clear and accurate. So, in music, we have a good deal of a defect in regard to the average piano student's touch is the "caving-in" of the finger tip. This joint must ever be under perfect control, though never rigid or stiff. In the holding of a pen or pencil, we have a good analogy. These should be held firmly but not stiffly. If the finger tip clutches the pen or pencil, the writer, if continuing over protracted periods, will soon be afflicted with "writer's cramps."

There is also a matter of correct ways of playing staccato, depending upon the lever used (finger, wrist, elbow, whole arm); and these produce varying degrees of looseness and softness as well as varying degrees of detachment. Large numbers of students play staccato in a way which is neither detached and wholly unscientific and unsatisfactory method of producing staccato. Don't wipe the keys

with fingers. If the keys are dusty or dirty, wipe them with a moist rag.

**Pedaling:** Pupils often confuse this touch with staccato. They notice only the dots, and therefore play the phrases staccato. Pedaling is a weight touch and is indicated by slurs and dots. If the phrase is enclosed with a slur it usually means that the notes are to be bound and blended. The dots indicate detachment. But when phrases have both slurs and dots it signifies a touch which some teachers call semi-staccato, semi-legato, precise touch and a number of other terms. Pedaling is usually played by the forearm though the wrist is also used at times.

### Mistakes in Phrasing

It is entirely incorrect to assume that every phrase, as indicated through the agency of slurs, should be executed in one and the self-same manner of ascending the first note and playing the last one staccato. Such a procedure is most anti-musical because anti-vocal. It is true that two-note phrases are most frequently to be executed in this manner; but even they, at times, show little detachment. For example, if the second note of a two-note phrase is longer than the first, and appears on a strong beat, there is very little detachment.

Slurs, originally, were used by violinists so that they were convenient aids in penetration (bowing). The effect was to give the first note an accent and to bind intervening notes. Much depends upon the rate of movement in which phrases are to be taken, the degree of detachment depending upon the nature of the phrase from the last notes of phrases, always results in listless unemphatic and listless playing. Listen, listen, listen!

### Dynamics

Dynamics are relative, as indeed are most indications in music. If you do not hear the differences between pianissimo and fortissimo and intermediate shadings, no one else will, either. Here, then, is an urgent call for increased concentrated listening. The piano responds in proportion to your relative pressures. Well-edited compositions usually contain a goodly number of important, conventional indicated dynamics, which should be carefully followed. After having fully mastered these, fill in your shadings which are prompted by your own impulses. But do not assume that the indications of the editor are the only possible ones. Sometimes the opposite dynamics are just as good, and often they are even more effective. Experiment, seek, and you will find.

### Pedaling

The pedals of the piano require as much attention as the fingers and the manual mechanism. Here, indeed, we have the most fertile field, the most urgent call for originality in piano playing. While it would be fooling to assume that all the fine points of pedaling may be taught or learned, there yet remain so many "common decrees" in pedal usage, that there is absolutely no excuse for the total ignorance which are traceable to unscientific and lax style of the pupils. Most of the "fine against the spirit of music" pedals. Most of the "fine against the spirit of music" pedals. Most of the "fine against the spirit of music" pedals.

Harmonic pedaling implies the change of the damper pedal (never call it the "loud" pedal) on every change of harmony. No pupil has left the intermediate stage of advancement until he has fully mastered harmonic pedaling. To use this pedal requires some knowledge of harmony. Then, the ear must be employed to ascertain whether the sounds are clear or blurred. One of the most common defects in harmonic pedaling is too rapid release and subsequent renewal of the pedal lever, resulting in a pumpe sound which is most unpleasant and disturbing. Do not run the pedal as if the piano were a sewing machine. Too rapid renewal of the damper pedal invariably results in unpleasant blurring, which shows a radical change of harmony. Rapid change of pedal is necessary only when the half-pedal is desired. But, pedal changes must invariably be smooth.

Most of the student's shortcomings in pedaling may be laid at the door of teachers who seem "religiously" to avoid mentioning this attractive phase of piano playing or who begin to discuss it long after the necessity is apparent. As soon as a student is able to play a piece of moderate difficulty, fluently, he should be instructed in the fundamental uses of harmonic pedaling. Real tonal beauty can be traced more to clever and artistic use of the pedals than to any other single source.

Pupils should go in for independent research in this vital matter, by reading concerning the phenomena of overtones and sympathetic vibration. The introduction to the first book of *Pedal Studies* by Arthur Whiting contains a concise and clear statement of these tonal phenomena as applied to piano playing which is sufficient for an understanding of basic factors of piano sound production. Of pedal exercises there has been a dearth, until quite recently. The following works will furnish solid information concerning the "recre" uses of the pedals:

Laws of Pedaling	Tobias Matthay
Technical Methods of Piano Playing	Buchner
Fundamental Techniques	Dr. Adolph Kullak
Essentials of Piano Playing	Mason and Matthews
The Pedals (three parts)	Clayton Johns
The Pedals	Hugh A. Kelo
Pedal Studies proper, illustrating fundamental uses,	Hans Schmitt
	Dr. R. Blox
	J. F. Cooke
	Jessie Gaynor
	Felix Smith
	A. K. Virgil
	Ludwig Schytte
	Dr. Hugo Riemann
	Lavigne
	Allison Goring
	Arthur Whiting

The last-named work, part two, is the most advanced of its kind, introducing the student into the realm of tone color and the part the pedals play in producing it in piano playing. It can be recommended most conscientiously and emphatically.

Up to this point we have considered the analytical side of piano study, practice and playing. It is obvious that unless one can take a structure apart, understanding the relation of the various parts to one another, there is little hope of putting them together intelligently. The child toys with a watch and succeeds in taking it apart; but it cannot put the parts together and make the watch run and keep time. Is this not what so often happens with most students? Music must show synthetic tendencies, else it does not "hang together." Piano playing is very analogous to the driving of many horses at the same time. One must be able to control one horse at first, succeeding in this, it is reasonable to assume that one can then handle another.

If two horses can be controlled, the number can be steadily increased.

### Artistic Fine Points

It is not presumed that all the fine points of artistic interpretation can be grafted upon all students simply through scientifically sound teaching. The head alone does not make music. We employ all of our God-given faculties in the higher reaches of art. Piano playing may be very excellent in some respects and very deficient in others. On the other hand, it is quite illogical to assume that a student or even an artist can possibly think of all the necessary factors of high musical excellence. But no one who is serious to produce music with essential art-value can overlook the neces-



# Wake up, Miss America!

By HARRIETTE BROWER

This is the Hour of America's Greatest Musical Opportunity. Are you making the most of it?

A young girl whom I met recently at a friend's, took me aside at the first opportunity, in order to talk about music. She said she was "passionately fond of music," (no many young girls say that.) She thought she had something of a voice, and had been studying singing for three years with a certain professor, mentioning a name well known in several cities.

"But," she added, "I don't seem to get very far; my voice is small, and I can't seem to bring it out. The Professor says I must not expect it to be big yet, for I am so slight myself. I am twenty-four, and will have to make haste. No doubt he knows, for he has a large number of pupils, with a waiting list besides."

"I would like to make something of my music," she went on, "it would be so much more than being shut up in an office as I am now, with only evenings for practice. I wish I could go to New York, to a really great master, just to get his opinion of my prospects."

You see this girl dreamed she could turn her very slight knowledge of music to substantial account. Well, you will see how it turned out.

"I can take you to just such a master, a man who has the knowledge and also the courage to tell you the exact truth," I said.

She came, and I took her to the mistress, who was very kind but pitilessly honest. "You have a pretty natural voice," was her verdict, "But that is all. You have not learned how to use your voice. I do not ask who your teacher is, but he has taught you nothing. You have not even found your voice. For, up to now, you have been content to work along in a single groove, just trying to sing a few little songs, yet imagining you were really learning to sing."

It was quite true; the girl had "taken lessons" for three years, spending time and money, just to amuse herself in this fashion, where she might have spent both time and money to some purpose.

## Privileged Amusement or Serious Study—Which?

The above illustration, taken from life, can be duplicated in any teacher's experience every day, its exact counterpart is found among piano pupils. As with the voice, so with the piano, Miss America spends her time amusing herself at the instrument. If living in a large city, she occasionally hears a great artist; the melody awakens the music he produces and calls it "wonderful!" But does she ever think of what the music means, or of following out this theme or that, noticing how they are put together, how often they appear, what their quality, or a hundred other marks of identification, so that when she hears the piece again, it will seem like meeting an old friend? No, she listens with deaf ears, if such a contradiction can be imagined. Her ears have never been opened, because her mind has been asleep during her so-called musical studies.

I have in mind several such piano pupils who have applied for instruction during the last few months. Young girls in their teens or early twenties, bright in school work, no doubt standing well in their classes; but when it came to applying their mental capacity to the study of music, their natural, natural powers seemed to be in a lethargic state in which they neither hear nor see. Minds which can absorb and digest questions pertaining to history, mathematics, physics, even cosmology when taking up the subject of music, even though their possessors profess to love good music.

## Past Asleep in a Musical Paradise

One of these girls I refer to "loves music," but was not able to play the simplest tune correctly as she came, although she had had several terms of "lessons." She had graduated from a fashionable school where she took expensive instruction, but did not learn anything. It was during her first season "out" that the organs began to ache. The last professor taught her harmony and scales, but nothing else. This girl, with ample means at her disposal, and possessing a so-called love for music, was so dead asleep that she did not even know how to study, or how to take her music lessons. She

(Miss Harriette Brower, who has been a frequent contributor to THE ETUDE in the past, presents a stimulating address to music students of America. Miss Brower was born in Albany, New York, and educated at the Albany Girls' Academy. Later she studied in New York with William Sherwood and Dr. William Mason, and in Germany with Scherwinke, Kludiverth, von Bilow and A. K. Virgil. She has written many excellent books upon music including the "Art of the Pianist," "Piano Mastery" and "Piano Mastery.")

was tone deaf; entirely ignorant of the world of music and its interpreters whose greatest names were unknown to her, although she breathed the same air and walked the same streets as they. She never scanned the daily papers to see what pianistic lights were scheduled to appear, and when. She never looked through musical journals, or studied books on music in order to become intelligently informed on musical subjects. She didn't do so because she was quite asleep on these subjects. Music merely meant to her a few little tinkling tunes, the mere tinkling the better. Should we not be anxious to arouse these young people, who occupy themselves with a little smattering of music, to open their eyes and ears, to see and hear the beauty which lies so near—in fact all about them? We feel like shouting with full voice: "Young America, Wake Up!"

We have usually felt that in most cases teachers are to blame for this state of things, and we have laid the fault at their door. But the teacher is not always to blame. He cannot do everything; he cannot always be eyes and ears to the pupil; he cannot always urge her to learn this or that great artist or provide her with tickets!

He cannot force her to subscribe to the musical journals, or see that she reads and studies the best books on music, or becomes educated in other branches of art.



MISS HARRIETTE BROWER

The pupil must feel the need of these things herself. No one can do as much for you, Miss America, as you can do for yourself.

## So wake up!

Whatever you do, don't lie dormant. The world is full of music and of beauty. Awake and enjoy it. When you awake, others will follow suit. We want the whole world of youth to be awake and alive—to be touched by the finest things.

Yes, Miss America, you rub your eyes and ask what you must do to arouse yourself to enter and enjoy the world of music. There are a few things, simple in themselves, that you can do, which will aid in dispelling the mist that lies over your mental faculties in regard to music.

## Ask Questions

First: If you are taking piano lessons, you might ask questions of your teacher, about technique, about the pieces you are studying about interpretation, about the composer, how to analyze the piece, and so on. If he has not already taught you these things your questions will prove to him that you are a thinking being and not an automaton, into whose passive mind the teacher is expected to pour so much instruction. Do you not think your teacher would be glad to have you show some interest in your work—and his? Specially useful to be angered if the student act like a mummy before him. "How do I know whether you understand me if you say nothing?" he would cry, in despair. And yet, as a rule, most pupils sit passive and unresponsive during lesson period, waiting to be "taught." Why not be awake, alert, and get out of your teacher whatever he can give? You come to him because he knows more than you do. Draw on his store of knowledge and experience.

## Read Worth While Music Books

Second. Another way in which you can awaken is to read books about music. Many good ones are frequently appearing. Ask your teacher for a list of those he would advise you to read. Or, if he is too busy to give it, you can do something along this line yourself. Take the initiative in your own hands, Miss America, as proof you are beginning to wake up.

Music stores generally keep the standard books on musical subjects. You perhaps have never thought of this before. Investigate it now. You can also find what you seek at the general library. From these two sources you can soon inform yourself. Books on music will open your eyes to many things, at the same time they will prove entertaining and delightful.

Third. There is the subject of concerts. If you were a student of drawing or painting, would you not go to the art gallery or museum, to see how great masters have worked, and what they have accomplished? Yet, though you pretend to study music, you are quite ignorant of the masterpieces of musical art. How much do you know about the great symphonies or sonatas, in regard to how such works are constructed, as to form and movements, and the time in which they were created? There is a wide field for you to explore. Even a cursory glance over it will be of the greatest benefit to you.

As for the piano recital, you ought to be deeply interested in that form of art, if you are studying the instrument. But, unless you have learned to hear—in your teacher should have seen that you did—you may not get much out of the recital. A piano reading of great works by a consummate master should be a source of exquisite delight, as well as the highest incentive to greater devotion to study.

## Attend in Many Concerts as Possible

The noted pianist and composer, Ignaz Friedman, told me he considers that in training pupils the habit of attending fine concerts is even more important than the teacher, attending the best concerts is just as much a means of education in music as taking lessons of a







## AT DUSK

GEORGE F. HAMER

To be played in a listless manner; not like a dance, but delicately and in the style of a reverie. Grade 4.

Moderato M.M. ♩=112

The musical score for "At Dusk" is written for piano and violin. It consists of 12 staves, with the piano part on the left and the violin part on the right. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked "Moderato" with a metronome marking of ♩=112. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *dim.* (diminuendo), *rall.* (ritardando), *atempo* (ad libitum), *poco rit.* (a little ritardando), *mf* (mezzo-forte), *f* (forte), and *marcato*. The score also features several trills and slurs. The piece concludes with a *rit.* (ritardando) and a *f* (forte) marking.

# LA RETTA

## SERENADE ESPAGNOL

THOMAS BRUCE

In the Spanish-American style, popularized by the famous *La Poloma*. Play rather lazily and in flexible tempo. Grade 3  $\frac{1}{2}$

Moderato

The musical score for "La Retta" is presented in a standard piano format. It begins with a treble staff and a bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked "Moderato". The score includes various musical notations such as dynamics (f, p, cresc., decresc.), articulation (accents), and fingerings. The piece is divided into sections, with a "TRIO" section starting at the bottom. The score is published by Theos. Prosser Co. in 1921.

## FLEUR-DE-LIS

### WALZE

W. BERWALD

A useful study in tone production, with melodies in either hand, and contrasting major and minor tonality. Grade 2½.

Moderato M. M. ♩ = 54

Broadly melodious; to be played strictly  
*legato*, in an organlike manner. Grade 4.

Con moto M.M.♩=108

*marcato il melodia*

# MELODY OF PEACE

ROMANCE

WALLACE A. JOHNSON, Op. 52

*cantabile*  
*mp*  
*rit.*  
*al tempo*  
*rit.*  
*al tempo*  
*Piu lento*  
*mf*  
*rit.*  
*Tempo I.*  
*mp*  
*p*  
*pp*  
*Fine*  
*mf*  
*accl.*  
*Largamente*  
*p*  
*con espres.*  
*TRIO*  
*rit.*  
*al tempo*  
*rit.*  
*Mestoso*  
*al tempo*  
*rit.*  
*Prestissimo*  
*p rai.*  
*mf*  
*pp*  
*D.C.*

## MERRY BROOK

The melody, changing from hand to hand, must be brought out firmly and connectedly. Grade 3.

Allegretto M.M. ♩ = 144

ANNA PRISCILLA RISHER

*mp*  
*cresc.*  
*mf*  
*cresc.*  
*dim.*  
*a tempo*  
*rit.*  
*mp*  
*dim. et rit.*  
*mp*  
*cresc.*  
*a tempo*  
*mp*  
*dim. et rit.*  
*cresc.*

VIENNA WALTZ  
VALE VIEUNNOISE  
SECONDO

LUDWIG SCHYTTE, Op. 121, No. 1

A clever imitation of the Viennese waltz style, as popularized by Strauss, and earlier by Lanner, Labitzky and others.

Tempo di Valse M.M.  $\text{♩} = 54$ 

The musical score is written for piano and consists of 12 measures. It begins with a piano introduction in 3/4 time, marked 'Tempo di Valse M.M. ♩ = 54'. The key signature is one flat (B-flat). The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'. The piece concludes with a 'Fine' marking and a repeat sign.

VIENNA WALTZ  
VALE VIEENNOISE  
PRIMO

LUDWIG SCHYTTE, Op.121, No.1

Tempo di Valse M.M. ♩ = 54

The musical score is for a waltz titled "Vienna Waltz" (Valse Viennoise) by Ludwig Schytte, Op. 121, No. 1. It is in 3/4 time, key of B-flat major, and marked "Tempo di Valse M.M. ♩ = 54". The score is written for piano and includes a piano introduction with a "dolce" marking. The waltz section begins with a "p scherzando" marking and includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "fine". The score is arranged in a single system with multiple staves, showing the piano introduction and the waltz section.

## HOBGOBLINS

SECONDO

FREDERICK A. WILLIAMS, Op. 95, No. 4

A good Hallow E'en piece, characteristic and with a touch of humor

Rather slow and mysterious M.M. ♩ = 88

## PRIMO

8

8

8

8

*rit.*

*a tempo*

*D.S.*

## HOBGOBLINS

## PRIMO

FREDERICK A. WILLIAMS, Op. 95, No. 4.

Rather slow and mysterious M.M. = 88

*pp*

*mp*

*poco rit. mp a tempo*

*cresc.*

*p*

*cresc.*

*fine*

8

8

8

8

*pp*

*f*

*pp*

*cresc.*

*dim.*

*p*

*D.C.*

*poco rit.*

# REVOLUTIONARY MARCH

'After enduring much oppression with great patience, the soul of man at length revolts with a zeal approaching religious frenzy'  
To be played in a dignified and sonorous manner. Grade 5.

With lofty purpose M.M. ♩ = 112

ARCHIE A. MUMMA

*very rhythmically*

*dim.*

*increase*

*Pol. sim.*

*ff*

*mf*

*mp well marked*

*rit.*

*ff*

*with great power and fervor*

*retard*

*Pol. simile*

*in time*

*f*

*animated*

*increase*

*mp*

*f*

## FAIREST ONE

WALTER ROLFE

A graceful waltz movement in modern style exemplifying a popular syncopated rhythm. Play rather slowly. Grade 3½.

Lento con tenerezza M.M.  $\text{♩} = 50$ Tempo di Valse Lente M.M.  $\text{♩} = 55$ 

*mp*

*rall. e dim.*

*mp*

*cresc.*

*Fine*

*mf*

*dim.*

*D.C.*

THE BROOK  
AU RUISSEAU

AU RUISSEAU

GÉNARI KARGANOFF, Op. 25, No. 6

In delicate atmospheric style. To be played with automatic precision and with accurate pedalling. A very slight pressure upon the upper right hand tones will serve to bring out the melody.

**Molto animato** M.M. ♩ = 84

This image shows a page of musical notation for a piano piece. The title at the top is "Molto animato N.M. n.º=84". The notation consists of eight systems, each with a treble and bass staff. The music is written in 3/8 time. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include "Ped. simile" (pedal simile) and "cresc." (crescendo). The piece features intricate fingerings and articulations throughout.

## PUBLISHER'S ANNOUNCEMENT EXTRAORDINARY

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JESSIE L. GAYNOR

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Low Voice





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## DANCE OF THE GNOMES

A characteristic little processional march movement. To be played steadily and in a jaunty manner. Grade 2½

PAUL AMBROSE

Allegretto M.M. ♩ = 108

The musical score for "Dance of the Gnomes" is presented in a standard piano format with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto" with a metronome indication of 108 beats per minute. The dynamics begin with "pp" (pianissimo). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes that create a lively, dance-like feel. The bass staff provides a steady accompaniment with chords and moving lines. The score includes various musical notations such as notes, rests, and dynamic markings. The piece is a characteristic little processional march movement, to be played steadily and in a jaunty manner. The score is published by Theo. Presser Co. in 1921.

## IN DREAM LAND

A graceful drawing-room piece, exemplifying the device of a melody and accompanying parts in the same hand, and also a melody accompanied by a trill. Grade 4.

*Andante grazioso*

F. J. Mc DONOUGH

This image shows a page of handwritten musical notation, likely a score for piano. The page is filled with multiple systems of staves, each containing complex rhythmic patterns and melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "Piu stretto" and "Tempo I". The handwriting is in ink on aged paper, and the overall layout is dense with musical notation. The page is numbered "737" in the top right corner.

# FRAGMENT FROM THE "EMPEROR" CONCERTO

L. van BEETHOVEN

Transcribed by M. MOSZKOWSKI

The splendid 5th Concerto of Beethoven is too difficult for any but finished artists, but this exquisite fragment from the slow movement as transcribed by Moszkowski makes a charming solo number. Grade 6.

Adagio un poco moto M.M. = 63

*quasi pizz.*

*cresc.*

*dim.*

*pp*

*ppressivo*

*cresc.*

*dim.*

*pp*

*ppressivo*

*poco cresc.*

*div. assai*

*dolce cantando*

First system of the musical score. It consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is marked with *cresc.* and *dimin.* dynamics. The second staff ends with a repeat sign and a *poco ritard.* marking.

Showy and brilliant, but lying  
well under the hands. Grade 4.

**Allegretto** M. M. ♩ = 108

## GAY AND GRACEFUL POLKA BRILLANTE

RICHARD FERBER

**Tempo di Polka**

Second system of the musical score. It continues with two staves. The first staff has a *f* dynamic marking. The second staff has a *grazioso* marking. The system concludes with a *poco rit.* marking. The third system begins with a *p* dynamic marking and a *cresc.* marking. The fourth system also begins with a *p* dynamic marking and a *cresc.* marking. The fifth system is marked *leggiere*. The sixth system is marked *mf* and *sempre cresc.*. The score ends with a *f* dynamic marking and a *D.S.* (Da Segno) instruction.

## VALE INTERMEZZO

All in the singing style, with broad phrases, and bowing well-sustained.

Andante cantabile M.M.  $\text{♩} = 72$ 

WALTER LEWIS

Violin

Piano

Tempo di Valse M.M.  $\text{♩} = 76$



Registration: Gt: Full, Sw. coupled  
 Ch: 8 & 4ft. Sw. coupled  
 Ped: Full, coupled to Gt. & Sw.

Arranged by H. J. STEWART

A new and masterly transcription of the march movement from the well-known *Capriccio Brillante*.

Marziale M.M. 108

## HERO'S MARCH

from Op. 22

F. MENDELSSOHN

Manual

Pedal

Reduce Gt.

Ch.

Gt. to Ped. off

Sw.

Gt. to Ped.

Gt. 8ft.

Full

Gt. 8ft.

Sw.

Gt. to Ped. off

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Gl.  
cresc.  
Gt. to Ped.  
Fine

Sw.  
Ch. Clar.  
p  
din. Gt. to Ped. off  
Sw.  
p

cresc.  
Gt. & fl.  
Gt. to Ped.

Ch.  
Sw.  
D.C.

cresc.  
Gt.  
Gt. to Ped.

## IN SOME SUBLIMER STAR

Music by  
LIZA LEHMANNA Triolet by  
CYRIL EMRA

One of the last songs of a most gifted woman composer.

*Slowly* *dolce*

If I were what I would be, and you were what you are,

*cresc.* *pp* *meno rit.*

Then life were all it should be, If I were what I would be, O love, how sweet life could be, In

*cresc.* *pp* *cresc.*

some sub-li-mer star, and you were what you are, *rit.*

*ten.* *colla voce* *rit.* *cresc.* *a tempo* *pp* *rit.*

If I were what I would be, and you were what you are, *rit.*

*a tempo* *pp* *a tempo* *rit.*

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## NUTHIN' BUT YOU

International Copyright secured

ROY K. MOULTON

This characteristic number may be used also as a "musical recitation." If desired, the music of the first twelve measures may be used for the second verse.

JESSIE L. PEASE

*Mournfully*

"Can't read nuth-in', Can't write nuth-in', Can't sing nuth-in', That's true!

*mp* *Can't hear nuth-in', Can't see nuth-in',*

*mp* *tenderly* *in time*

Can't think nuth-in' but you! Don't drink nuth-in', Don't eat nuth-in',

*rit.* *pp* *mf* *rit.*

Don't find nuth-in' to do,

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*pp* *espress* *pp* *espress* *f*

Don't know nuth-in', Don't dream nuth-in', Don't love nuth-in'—but you! Friends ain't nuth-in', Cash ain't nuth-in',

*p* *pp* *pp* *raill.* *pp* *f*

*slower* *pp* *espress*

Life ain't nuth-in', that's true! Time ain't nuth-in', World ain't nuth-in', There ain't nuth-in'—but you!

*mf* *f* *mf* *rit.* *p* *raill.* *ppp*

**KEEPING TIME**

KEEPING TIME  
MARCH

In the style of a processional or indoor march. A good little recital number. Grade 2.

ADAM GEIBEL

**Tempo di Marcia** M.M.  $\text{♩} = 116$

## THERE IS A ROAD THAT LOVERS KNOW

FREDERICK H. MARTENS

R. S. STOUGHTON

A very pretty sentiment with a sympathetic musical setting in modern declamatory style.

Moderato

*mf*

There is a road that  
There is a road that

lov - ers know, And on - ly they; A road where ros - es lev - er grow  
lov - ers know, And on - ly they; Where blossoms sweet and lev - ing tree

A - long the way, Where sun-beams play and breez - es blow,  
Ev'r nod and sway, And songs of birds in ec - sta-sy And springtime sets the

heart a-glow, There is a road that lov - ers know, And on - ly they. *rall.*

Tell of the joys of Ar - eady. *colla voce* *atempo*

There is a road that

lov - ers know, And on ly they! *rall.*

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# Department for Voice and Vocal Teachers

Edited by the Well-Known Voice Teacher

KARLETON HACKETT

"Thank You for Your Most Sweet Voices"—SHAKESPEARE

## The Voice a Wind Instrument

By Karleton Hackett

THE voice is a wind instrument. To precisely there is mending disfigure as to precisely what kind of a wind instrument, there is, and always has been, practical unanimity as to the essential fact. But a discouragingly large proportion of young students do not succeed in getting a good working comprehension of what this means. Unless the student understands the action of the breath in singing he will never gain skill. It will always be a matter of luck. At times things may go pretty well, at others they will not go at all yet he will never know what the matter is.

### Singing a Natural Process

It is necessary at all times to hold firmly to the main fact, that singing is a natural process, the use of a part of our physical make-up to do a thing for which nature constructed it. Everybody agrees to this; everybody talks it and writes it; and yet pretty nearly every young student, and a vast number of old ones, have to be reminded of it every day or they forget. The easiest thing in the world is to have good principles; and the hardest thing in the world is to live up to them. As singing is a natural act, to gain skill at it we must learn to understand the laws of nature that apply to singing. The fundamental fact of the breath. This is the physical fact about which there is no possible question; and it must be kept in mind at all times as the basis of all vocal study.

All young students tend to fall into one or two errors. Most of them have a fear that the breath will come out too rapidly, so they grip the muscles which control the action of the breathing apparatus and hold back the breath. This brings rigidity to the entire vocal mechanism, prevents the natural flow of the breath, makes the singing labored; and under such conditions a free tone is out of the question. The other common error is the question that the breath will not come out of itself, but must be pushed with the breathing muscles. This brings rigidity into the muscles. This pushes the throat by sending the mechanism, forces the throat by sending the breath into it too hard, congests every breath into it a free tone an impossibility.

### Free Tone

When the breath is held back too much the tone is weak, unsteady and without quality; when the breath is sent out with quality; when the tone becomes harsh, too much force and the throat quickly develops a tremble and the throat quickly develops a tremble. The point on which free tone grows is that it brings rigidity into the throat is relieved, the throat is open, the breath flows freely and the tone is clear, the throat is open, the breath flows freely and the tone is clear, the throat is open, the breath flows freely and the tone is clear.

It is easy to understand how the young student might fear that his breath would,

come out too rapidly unless he takes care to hold it back and govern its flow. The difficulty here is that he gains the impression that the free outflow of the breath is not something for which nature has provided, but a thing that must be artificially learned and controlled by conscious effort of the muscles. It all comes back to a failure, on the part of the student, to grasp the first principle, that singing is a natural act, a thing for which nature has constructed the vocal apparatus, and that like all of nature's laws it is simple and inevitable once the principle is understood.

While the speaking voice is not exactly like the singing voice the mechanism is the same and the main action is identical. When we speak we set the vocal apparatus in vibration by the use of the breath, which is precisely what we do when we sing. How much conscious effort do you have to make with the breathing muscles when you speak in order to prevent the breath from rushing in one blast on the first word and leaving you speechless? The answer is that you have never made any such effort because you found there was not the slightest need for it. Yet when the young student wishes to sing, a tone, the first time, in an astonishing number of cases, is to grip with all his might on the breathing muscles to "control" the breath; as he calls it, for fear that it will all run out for the first time and he will be stranded. Then his tone is necessarily produced with great physical effort, because of this intense strain on the muscles, and of what the breath would do if he should ease up and let it flow naturally he has no idea, because he will not ease up until he is free. Under such conditions he gets no use of his breath, but merely a heavy grip on the breathing muscles which prevents all free action.

Such a one has no conception of the action of the breath and consequently no notion of breath control. For the action of the breath in singing is a free outflowing from the lungs, through the throat and into the resonance chambers, where the tone is concentrated. Breath control is learning to govern this outflow; but it is impossible to govern the outflow which is not there. The whole thing has been congestion at the very source and nothing understandable can be accomplished until this tension has been eased up and a free flow established.

It is more difficult to understand the error into which others fall, that the breath will not come out naturally, but must have some force applied from the breathing muscles to send it forth. If there is one thing we know it is that every breath we take into us must come out again, and in a very short time, only a few seconds, or less. Yet with this primary fact of human life in our inmost consciousness we find many young students exhaling the breath

by heavy muscular pressure, fearing that otherwise it will not come out. It seems curious that any should fall into so self-inflicted an error; but thousands do so, straining on the breathing muscles and forcing the tone to compel the breath to do something most awkwardly that nature would do for them if only they would give her a chance.

### The Grip on the Breathing Muscles

However, those unfortunate who force the breath out are the minority and most of the studio troubles come from those who do not ease up on the grip on the breathing muscles for fear the breath will come out too fast. This is the main difficulty the teacher has to contend with, the unwillingness of students to use the breath freely enough. They cannot seem to understand that the voice is a wind instrument and breathe. They realize that they must learn to play the flute, or any of the wind instruments, but must learn how to blow into it, to get the breath going properly and keep it going. But they cannot comprehend that the human voice is made by the breath, that they must learn how to breathe it out and keep it going if they wish to make good tone.

Our disgraced voice teacher used to say: "The matter with the breath is that it costs nothing, consequently they think it is too easy to use. If I were to advertise 'special' they would be crazy for it; but will not pay any attention to it."

There is a lot of truth in this point.

### A Hopeless Tension

Other teachers there are who have noticed the almost hopeless condition of their efforts to "control" the breath by muscular energy, before they have any conception of the natural laws of breath control. They have seen so many of the color energy that they leap to the most extreme and pay no attention to the breath, without any thought on the part of the singer. This is somewhat like the ostrich, his head in the sand when he sees an approaching enemy. You cannot conquer difficulties merely by burying your head in the sand and not looking at them. Somewhere and learn their secrets or give over to them the glory of ever winning the mastery over them.

The theory of singing is very simple action the diaphragm is drawn down by natural low held respiration and this forms the natural, automatic support for the throat, in response to the act of your will whereby you wish to sing a tone, this en-

gized column of air sets the vocal cords into vibration and in a steady stream flows through the throat and up into the resonance chambers of the head. Establishing the coordination of all the parts of the vocal mechanism whereby a pure, free tone is produced, is called "voice placing."

But while the theory of singing is simple, the actual practice is complicated by every conceivable human error as to the goal to be attained and the means for accomplishing the desired result. The main cause is, first, as in every other human endeavor. The muscles which govern the action of the diaphragm are very highly organized in their nervous system. It is to this that they owe the exactness and vigor of their response to the impulse of the will. It is also because of this that they become so stiff and inflexible the instant there is any mental confusion. The intimacy of the relation between the mind and the breathing apparatus is one of the fundamental facts which must be understood by those who wish to sing.

Free tone depends on a free emission of the folds. But this is an impossibility when the student doubts or fears in the mind. This state of mind automatically stiffens the muscles which govern the breathing apparatus so that they cannot act normally. The young student fears to let the tone flow out freely lest it should come out too fast and he lose control of it. Consequently he begins to sing in a state of tension which renders a pure tone out of the question.

Here we should be in a hopeless impasse were it not for the persistence with which nature tries to do the normal thing, even under most unfavorable conditions, and we can learn what we are to do and how to do it. If a student discovers that he is holding back his breath by too great a tension on the breathing muscles, he can, by an act of will, ease up on this tension, muscles, and let them return to their natural flow out in response to natural law, and he feels more comfortable. The rigidity of the muscles under the student's control if he have the courage to try. The breath it back, this is a fact in nature. As has been said before, the breath must come out, and as it flows out it is turned into tone. Perhaps at first it may come out too rapidly, when they start to move, but they will get it going. Once the breath flows out freely, a beginning has been made and there is a chance that the student will catch the idea and he will start the next one with more confidence.

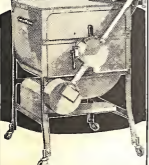
All breath control, which means the regulation of the outflow of the breath, depends on establishing this outflow. Until the student has grasped this principle he has



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It is this sustaining of the vowel sound  
which makes the radical difference between  
song and speech. Unless the vowel sound  
be well sustained, so that the tone is firm  
and of pleasing quality, the student does not  
in any true meaning of the word, sing. A  
good many students learn how to vocalize  
well and understand the laws, but when  
they attempt to sing a song they flounder  
hopelessly because they do not know how  
to apply the laws of vocalizing to the form-  
ing of words. This is the basis of the  
skill of singing and is not like anything  
else in the world. It differs radically  
from speech, since in speech the vowel is  
not sustained, and the singer's attitude of  
mind must be perfectly adjusted to the  
fact that the tone must be freely sus-  
tained. And the tone to be sustained is  
invariably a vowel, since this is the only  
thing the voice can sustain. We learn to  
vocalize in order to understand how to sus-  
tain the vowels and through this to gain  
the sense of singing which is a thing  
by itself.

When young singers begin to deal with  
words they are apt to shut off their vocaliz-  
ing sense in a sort of mental air-tight  
compartment as though it had nothing to do  
with singing words. Therefore they lose  
the benefit of all their vocalizing study, the  
tone becomes stiff and clumsy and their  
singing loses all charm. Even should they  
pronounce the words correctly and emu-  
nate them distinctly there is no beauty in  
the tone, and if the tone be not beautiful  
it is not worth making.

This comes from thinking the words as

though they were to be spoken, when the  
basic fact is that they are to be sung.  
There are some in whom the vocalizing  
sense is so acute that they sustain the tone  
well but fail to use the organs of enuncia-  
tion. In such cases the tone may be pleas-  
ing as yet, yet the words are not brought  
out clearly, and consequently the singing is  
not satisfactory. Others try to enunciate  
clearly but forget to vocalize, and then the  
words may be understood but the tone loses  
its pleasing quality, and such singing is  
even less satisfactory.

If the underlying principles are well  
understood the whole mechanism co-ordi-  
nates with the exquisite adjustment of  
freely through the throat and concentrates  
in the resonance chambers where the organs  
of enunciation form it into words with per-  
fect ease. It can be done, this we know,  
because we hear singers do it. But the  
main fact is to remember that you are,  
singing, that is sustaining tone on a pitch,  
words that the distinct enunciation of the  
mental fact.

Singing is a natural act and nature  
always points us out the right way and we  
will but heed her. Also singing is not like  
anything else in the world but a thing by  
itself, with its own laws which must be  
learned by intelligent study which must  
it out of your heads; that you are to speak  
the words and keep firm hold of the fact  
that you are to sing them. Then you will  
have the right angle of approach and stand  
a chance of success.

## Why do We Sing ?

By Karlton Hackett

Why do we sing? To express images  
of beauty through one of the most marvel-  
ous of all instruments, the human voice.  
Young singers tend to forget this funda-  
mental fact. They have so much to learn  
in mastering the technique of their art that  
they lose sight of the purpose for which  
they are striving so ardently at their tech-  
nical studies. What, with lung development  
and breath control, voice placing, throat  
freedom, concentration in the resonance  
chamber, and clarity in the organs of enun-  
ciation it is no wonder that the  
students get confused.

But unless they keep their musical ideals  
high and hold firmly to the thought that  
technique is valuable only as a means of  
expression, they will have their labor for  
their pains. They may master the technique  
of singing so that they can produce pleas-  
ing tones and perform many difficult tasks,  
but unless they sing with feeling and inter-  
pretative force they will find, to their dis-

may, that people are not interested in  
listening to them. Use your skill to make  
the meaning of the song clear, enter into  
the spirit of the music and give it out  
sympathetically to your hearers or you will  
achieve no success.

And even if not interested in your tech-  
nical skill, in fact they do not wish to think  
but as a free gift from nature. The more  
spontaneously you express this feeling, the  
more the music the more interested they will be.  
But if you sound as though you were  
merely performing technical feats they will  
turn from you. They feel that such things  
may be necessary in the studio but have no  
place on the concert platform.

Remember that technical skill is a  
dead thing unless shot through with the  
fire of imagination and made vivid by  
interpretative power. Hold fast to your  
ideals and make technique the servant and  
not the master.

## "Howling"

Many singers, on their own account, have  
too often the very vexatious habit of lat-  
tering the bad taste of an ignorant poet,  
which requires to bear a high "C" (from the  
chest), and, to satisfy this desire, demand  
of the upper limits of their voice those  
loud and powerful sounds which the great  
Berlioz terms "howling" (*des howlements*).  
The great French baritone and teacher  
of singing, J. B. Faure, composer of "The  
Palma," whose authority in matters of  
singing is above question, has said: "In-  
stead of wishing to dwell unduly on the incon-  
veniences which result from forcing the so-  
called chest voice outside its limits, one

can easily take note of the disastrous effects  
which this habit must produce on the voice,  
of which it destroys the velvet, the sweet-  
ness and the intonation, even when it does  
not cause its complete ruin. The voices  
of the chest voice must be used only with  
the greatest circumspection. It is a weapon  
as dangerous as it is difficult to manage.  
The disturbance, which the employment of  
the upper notes of the open voice causes  
in the equilibrium of the voice, destroys its  
pitch in time; it causes the voice to be  
lowered to a coarser sound, and often  
even to a total loss of the voice."

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## Why One Choral Conductor Succeeds While Another Fails

By Clifford Huggin

ALTHOUGH a conductor may be skilled and accomplished in the technic of choral conducting, he will never be really successful unless he possesses in a marked degree the gifts of interpretation and temperament. I label them gifts because they are the products of genius. The man of genius creates; the ordinary man imitates. At one of the English festivals, Schubert's *Serenade*, for alto solo and female chorus, was the test.

Several choirs had already sung and yet no great impression had been made. Presently a choir stepped on the stage followed by a portly looking conductor, and immediately the adjoining bars commenced there was a direct change in the whole atmosphere of the place. The audience were spellbound, the judges leaned over their desks, holding their hands to their ears as if to catch the strains of the chorus chanting in the distance. The voices came nearer and nearer with fairy-like tread until they reached the eagle, then grew fainter and fainter as they departed, until it seemed as if they were miles away in a hazy, clouded vale.

Murmurs of astonishment went through the building. One conductor who was seated near his choir said: "That's the idea, we've never sung it like that. Remember, when you go on that's the way to sing it." It is needless to say that the imitation was not successful. The man of genius conceives and creates; the ordinary man follows and imitates.

### Originality and Temperament

In first-class competition work the music is almost invariably new or little known and the conductor has no pattern to follow, but must rely entirely upon his own conception and musical temperament. In some cases pieces are chosen with no printed marks of expression or guide to tempo, and special marks are given to the conductor for his skill of interpretation.

A really successful conductor is musically well balanced; that is, he realizes the right atmosphere in every piece. He knows when volume adds to the true painting of his picture; and he is equally alert to the fine and delicate pianissimo tints and shadings. He can bring life and vitality out of apparent dry bones, and call order out of chaos. The great gift of an interpretative temperament is an invaluable possession.

### Emotion

Music is said to be the language of the emotions. To get at the root of emotion is a somewhat complicated and difficult task; yet, speaking physically, when a person experiences emotion there is a quickening or slackening of the blood as

it rushes through the heart and a corresponding disturbance of the nerve currents of the brain. We are experiencing emotions all the day long; yet a great majority of people are never really alive to them unless they are presented in intense forms. As long as we are conscious, we are in some emotional grade or other. A vast majority of these successions of emotion are so unimportant and so common that we do not regard them so acutely as in the case of touching a block of ice or burning our finger with the flame of a lighted match.

I mention this because it will perhaps assist us in understanding and making clear many pages of written music which

seem an enigma. On reviewing a score we sometimes find themes that are uninteresting and label them commonplace and realized that a composer is human and that his neutral state of mind is expressed in his work, and calls for musical expression equally with his higher and more the works of the best masters there are to realize that they are still true to life, representing the composer's reasons of quieter emotion. These, what may be called more dull moments, often require a greater skill of perception than the more excited and brilliant ones.

## The Patient Voice in the Village Church

By Percival G. Entwistle

A MUSICIAN visited these shores some years ago and was out in the country one Sunday when he chanced to hear some singing from the village church. He had an acute sense of hearing. However, he resolved to go inside. The music being sung proved to be in unusually small, irritating tones. The first impulse was to leave the church; but, on second thought, he decided to stay and hear it through. He was well repaid; for, as he listened more to that choir he disapproved a voice of a woman singing in perfect tune. She made no effort to drown the voices of her companions, neither was she disturbed by the discord, but patiently and sweetly she sang in full, rich tone, until one after another yielded to the beautiful influence of the perfect voice. Before the service was finished the choir was singing in perfect accord.

Now for the moral of this story. The spirit that this sings patiently and sweetly in a world of discord must, indeed, be of the strongest and of the gen-

tlest kind. One scarcely can hear his own soft voice amid the prying of the multitude, and ever and anon comes the temptation to sing louder than anyone else, to drown the voices that cannot be forced into the more perfect tune.

This would be a pitiful experiment. The melodious tones, cracked into shrillness, would only increase the tumult. Stronger and more frequently comes the temptation to stop singing and let the discord do its worst to the end, singing patiently till all the choir have learned to do the same, which a true soul has the bravest task of mastering of time. But it has serenity, is at last heard above all the din of a tumultuous world. One after another through the infinite discords, the listening soul can perceive that the Great Time is slowly melting into harmony.

## The Conductor's Obligation and Privilege

Conductors who fail to read aright the less interesting trains of emotion often exaggerate the more illumined ones, but a caricature of the original. The composer puts his visions and conceptions into musical language, and the conductor takes upon himself the charge of communicating them to the world. It is therefore essential that the performer should understand the handiwork of the inspiration of genius and prove himself a genius in the portrayal of the inspired message.

In the interpretation of all music the conductor must respect the general outline of the work, being alert in discovering the various grades of emotion. He will give many inflections of his own, and enrich the performance with subtle and original delicacies to make the idea even more intelligent to the audience. Even more conductors may treat the same piece in a somewhat different style; yet that does not prove that any one of them may be wrong. All music that is worth repetition and study is complete in its general outline, and the progression of its emotions, yet it possesses such a quality of elasticity and each distinct conductor realizes in his affinity not only the composer, but an affinity of soul and personal bond of sympathy which never allows the true idea to be obscured although it may be adorned in various colors. In order to interpret to be mastered and emotionally assimilated. Afterwards the individuality of the performer seeks its own artistic medium of expression, in pouring out the musical language to others.

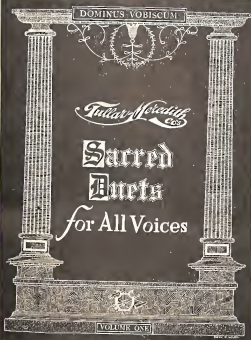
The conductor is a valuable asset to music. The composer's volumes of music, the self-dusty and neglected if the conductor did not study them in the world. Every successful conductor is a balanced musical organism. If such were the case he would only be partially successful. A real conductor is called upon faithfully to interpret the temperamental spirit into his choir. To emotional temperament, a sensitive consciousness of all the levels and attitudes of unpower of transmitting the pictures of his vivid imagination to others.

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## Problems Confronting the Small Town Organist and Choirmaster

By A. Stanley Keast

The problems confronting the organist and choirmaster of most small town churches with volunteer choirs of mixed voices are many and varied. Probably the most disheartening feature in the management of the average choir of non-salaried adult singers is that of tardy and irregular attendance. The writer has resorted to every known expedient within reason to encourage punctual and regular attendance and has only partly succeeded in bringing about the desired result.

### The Soloist Ambitions

As is usually the case, the least desirable voices, i. e., those possessing a timbre range or inferior tone quality, or ability to read a note which lacks the summing ambition to, but whose all-around usually most in evidence at rehearsals and services. To handle such a situation with as little friction as possible, the organist and choirmaster needs to be a diplomat of the first water, and to possess the patience of a saint. The really worthwhile singers in most choirs are generally the most unreliable in point of attendance, and to win them over requires an overlap of persuasion and rehearsal.

### The Attendance Record

It pays to keep an accurate attendance record and to reward faithful members at the close of the year. Some years ago I gave to every one of over thirty singers a gift each Christmas, of chocolates and oranges, at the close of the morning service, in addition to awarding prizes of bound volumes of church hymnals or oratorios. I likewise persuaded the Music Committee of the church to present to every chorister on this occasion a book of fiction or verse.

I do not believe in governing a volunteer choir by too many hard and fast rules, mainly because of the difficulty of enforcing them. Choirs usually have one or more cliques, or have several members from one family among the singers. To give offense to one means to incur the displeasure of perhaps two or three others.

part of the service, however slight. The  
 little count as much as the large, and a  
 sympathetic, facile handling of many small  
 items will go a long way towards making  
 the organ a satisfying part of the service.  
 —From the *Sunday School Times*.

in the choir. It requires no little tact and lots of forbearance on the part of choir masters to get members to live up to any fixed set of rules.

When I took charge of my present choir, it virtually became necessary for me to effect a complete change in the organization, and to insist upon obedience to certain rules. Singers came and left the rehearsal room at will. Talking during the rehearsal hour was considered to be quite as necessary as singing. Closets blurted out their likes and dislikes of the music we happened to rehearse without the least regard for my feelings. Grouping of the voices had never occurred to them—a bass, perhaps, sitting between two sopranos. I saw that some discipline was needed; so I drew up the accompanying set of rules and posted them in the

CHURCH OF THE MEDIATOR  
Rules Governing Choir Attendance :  
Church Documents

- [illegible]

2. Punctuality in attendance is likewise demanded of every member of the choir. Rehearsals are to begin promptly at 7:15 o'clock every Friday evening and to last about one and one-half hours. If a few chorists are present in coming late, others will follow suit. Rehearsals are thus interrupted, causing loss of time and energy of those who are present. Chorists should be vested at least one-half hour prior to each service, that it begin at the appointed time.

A STANLEY KEAST.

STANLEY KEANT.



## Department for Violinists

Edited by ROBERT BRAINE

*"If All Would Play First Violin We Could Get No Orchestra Together."*—R. SCHUMANN

### What One Town Did

It is almost unbelievable what an impetus can be given to violin playing if the right method is pursued. An account of what one town did in eight months, will point the way to what other towns can do. Springfield, Ohio, is an average American city of the middle west, with a population of 60,000. Up to the past year it has had about the average number, or possibly a few more violin scholars per thousand than the average American town.

Last year a new supervisor of music was appointed for the public schools, Mr. G. R. Hamberger, who believes that not only singing but also instrumental music should be taught in the public schools. On Sept. 10th of last year he had the teachers announce that a large public school orchestra was to be formed, and invited all the teachers to bring their own instruments to play orchestral instruments to meet at the High School Auditorium, on Friday afternoon. The idea was hailed with enthusiasm by pupils, teachers, and parents, and when the hour of rehearsal came there were nearly 300 young musicians armed with flutes, oboes, clarinets, saxophones, trombones, cornets, and other instruments, eager to begin rehearsing.

Most of the time of the first rehearsal, was spent in getting the players seated, and in weeding out those who had not sufficient knowledge of their instruments to be of any value to the orchestra. The others were told that they would be taken in later when they had had more private study of their instruments.

Easy music was used at first, the little marches, waltzes, and so forth. The main idea was to get the proper routine established, and to get the young players to follow the beat of the director in a uniform manner. It was a hard battle at first, and it took some weeks to get a semblance of order out of chaos; but after the first two months marked improvement began to be noted, and from that time the progress of the young orchestra was rapid. The young violins alone numbered about two hundred, and the tuning of such a large number was of itself a problem. The director trusted some, and the more experienced of the violinists helped the younger players. Little by little, however, the young players learned to tune their own

In the following May a Festival was given, lasting two evenings. The first evening, there was singing by a chorus of several hundred public school children. On the second, the pupils' school orchestra of 250 pieces gave an orchestral program. The results achieved were surprising, considering that the Festival was accomplished in eight months' time. Next year a festival of eight nights is to be given, and the orchestral selections will be much more difficult and the programs more elaborate. Several instruments not represented in the year will be added. The use of the clarinet year will be golden. Take up the oboe, players are goldists the viola, and some, some of the bass. In time it is hoped that complete instrumentation as used in symphony orchestra can be secured, organized entirely of pupils.

## Holding the Violin High

A CORRESPONDENT writes: "I hear so much about Professors Auer and Kneisel not allowing their pupils to use cushions."

Professor Amer wrote an article some time ago in which he said that the violin should be held away from the body, and high in the air; the idea being that when the violin touches the clothes or shoulder, they act as a mute, and deprive the violin of about one quarter of its tonal powers.

There is no doubt that if the violin is held tightly against the body, or chin and shoulder, the vibration of the back is checked to some extent. Also, when no chin rest is used, and the violinist presses the chin and jaw on the belly, the free vibration of the belly is partially checked, or muted.

That is the reason why the use of the chin-rest is almost universal, and why many teachers advocate holding the head of the instrument high, so that the violin is no longer in a horizontal position, but the scroll is higher than the tail-piece. The idea is that only the lower ribs of the violin should be held against the collar bone and shoulder, leaving the entire back to vibrate, and thus getting practically all the tone of the violin.

It is quite certain that if the violin could be suspended in the air, without being touched save on the strings by the hair of the bow, it would give forth a fuller and more resonant tone.

Prof. Auer has long made this holding of the head of the violin in an elevated position a hobby in his teaching, and every concert goer notices this at once in the position of his pupils.

While the position assumed by the average violinist who holds the violin in a horizontal position, with the lower part of the back of the violin resting against a cushion, (or against his shoulder if no cushion is used) results in checking the vibration of a portion of the back to a certain extent, it should not think that the loss in the volume of tone would amount to anything like twenty-five per cent of the entire tone of the violin.

If a chin rest is used the jaw presses on the chin rest, leaving the entire body free to vibrate. The clamping of the chin rest on the lower edges of the violin would only affect the tone of the violin to the smallest fraction. We thus see that where a chin rest and cushion are used, the entire body of the violin vibrates, and that all the tone which is lost is a fraction of the vibrations which would be given off by the body alone. Personally I am inclined to doubt that the loss is more than five or at most ten per cent of the tone gained by the extremely elevated holding of the violin, and probably much less. The exact loss of tone should be measured by using the violin against the chest and by measuring the difference ascertained by working with instruments for measuring the intensity of vibrations. The violins would be much interested in such studies.

In fortissimo passages the violinist is interested in getting all the tone there is

in his violin, and for this reason the violin student would do well to master the elevated position of holding his violin for use in such passages, even if he should not employ it at all times.

That the amount of tone gained by the elevated position is somewhat exaggerated by its adherents is proved by the fact that many of the greatest solo violinists do not use this position, and yet get satisfactory results. It is also rare to see symphony orchestra violinists using this elevated position, in fact some of them play with the head of the violin more or less depressed, instead of holding the instrument even in a horizontal position.

Many of the solo violinists who are adherents of the elevated position, do not use it all the time, but only in passages requiring great power and volume of tone. Holding the head of the violin well elevated in such passages is to be advocated, not only from the additional volume of tone which is to be gained, but also because this position is pleasing to the eye; it conveys a sense of nobility and power to the audience.

This elevated manner of holding the violin is coming into very general use with solo violinists.

## Luigi Tarisio

By E. H. P.

ONE may be quite a student of musical history and still not know much about Luigi Tarisio; yet, had he never lived, the musical world would be decidedly poorer to-day, in one very important possession. He was the first man to appreciate rightly the wonderful value of the violins made by Stradivarius, Guarnerius, and other old Italian makers, to collect them, repair them when necessary, and save them for future generations of violinists.

Luigi Tarisio began life at such humble surroundings that even the date and place of his birth are now unknown; but he died at Milan in 1854. His trade was that of a carpenter; but in his spare hours he acquired skill enough to play dance music, which he carried on as a side-line, and he had an unusually discriminating ear for a good fiddle. His trade brought him into many homes where he found both violins, whose value was not suspected by their owners. These he would buy at a low figure, or, in some cases, would trade a nice shiny new violin for a dinky old one. In course of time he began to devote all his efforts to the repair and restoration of damaged old violins. He visited various Italian churches and monas-





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## How to "Arrange" for Small Orchestra

By Edwin H. Pierce

Part V

Editor's Note.—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series, which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude," has had long practical experience in this subject and has conducted many small orchestras. His suggestions, every line in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered when possible.

## The Viola

Most of the remarks made concerning the second violin apply also to the viola, but here we must pause to master a new difficulty. The viola is written in a middle clef. Middle C is on the middle line. If in doubt, count upward or downward from that. With a little resolution and patience it will soon become familiar to you. We give below a list of its open strings, its compass and a few of the easier chords.

The viola is also well suited to melodies, especially those of a somewhat deep and somber cast. Sometimes it is made to double the cello, in unison, thus giving a very rich tone. (Bethoven does this several times in the slow movement of the Fifth Symphony.)

In arranging the viola part, it naturally falls below the second violin, much resembling it in rhythm, but where they both have chords, a sort of interlocking position is often used, partly for convenience in securing very chords instead of difficult. For example, the chord

Do not imagine you are bound to follow the piano part slavishly in arranging the second violin and viola. As long as you have the same letters in the chord you may change their position almost at will, make the chord fuller or thinner. Note, tend to the bass. That is a very particular part, and cannot be interchanged with any of the upper voices.

The second violin part and the viola should be framed intelligently as a unit. If you have written the second violin

part first you will need to refer to it constantly in writing the viola part, in order to be sure that each chord is properly full when the two are played together.

## The Violoncello

Some arrangers, especially in earlier days, treated this as a bass instrument, making it double the double-bass. While this sounds perfectly well, and gives a very effective bass part to the music, it is now considered rather a wasteful procedure, as the cello is so much more beautiful in a tenor melody in the upper part of its compass. If the student will examine a number of cello parts in good modern pieces, for instance, in Victor Herbert's *Fortune Teller* (the "chickadee"), he will get a better idea than it is possible to convey in words alone. Sometimes the cello has a counter-melody; sometimes it doubles the first violin at the octave below (in this case often somewhat simplified); sometimes it doubles the bass. More rarely, it forms one voice of a five-part harmony with the other string instruments. Often, in arranging from a piano score it becomes necessary to invent a new and well is a great test of musicianship. No of counterpoint can be given, though a study companion figure and chords are occasionally used on the cello, but some knowledge of the technique of the instrument on the part of the arranger.

The compass of the instrument is as follows:—

Experienced professional players go much higher than this, using the lower clef and sometimes the treble clef for very high notes, but for amateur orchestras the arranger will do well to confine himself to the compass here stated. (The fourth line.)

Now try arranging a violoncello part for the Serenata.

The Double Bass  
The compass of the Double Bass is not absolutely standardized as the tuning of the following tuning is practically universal in America and also in Germany.











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## The Minor Scale and Modes

By T. L. Rickaby

It is of little consequence whether the piano pupil learns the minor scales in connection with the major scales, to which they belong, or learns them all at once after the major scales have been assimilated. The chief thing is that the minor scales be learned—mechanically as to playing them, and theoretically as to their structure and relationship to the major scales. As a general thing these scales might be learned earlier, and explained more thoroughly than is usual. A large percentage of classical and modern music is founded on the minor scales, and are music pupil worthy of the name must have a clear idea as to the formation of those scales and chords and the general effect of music fashioned therefrom.

### Thirteen Scales

For technical convenience we say that there are thirteen scales. This is a disconcerting (as well as an unlucky) number to the average pupil, and when we proceed to inform him later that each major scale has a relation, the discouragement and all-simplified by teaching the correct idea, viz., that there is but one scale, the others being but transpositions of it, and that the minor scale is merely the major scale is worth trying and usually results well.

The ears of the average person have become accustomed to the sound of the major scale and mode, whether they study music or not, because it is used so much more than the other. When students are introduced to the minor scale it usually sounds "wrong" to them, and it often takes some time and practice to get their ears accustomed to the seemingly displaced minor harmonic minor scale. The really musical child I have in mind the large majority of pupils who may have a natural talent to depend on. After they have become able to play and recognize minor scales and chords (don't forget the chords) the question is very likely to arise: "What is the use of the minor scale and mode? Why have them at all?"

### A New Musical Color

First of all, the minor mode, which results from the use of the sequence of notes to the composer's palette, adds one more color in the key of "B" is no different from the same melody played in the key of "A" sixth lower in pitch. The musical effect is not practically the same in each case. Only from the minor key to the minor mode, but it can be done sometimes, and the simplest example are the folk-songs of the *Sonne River* and *Home Sweet Home* say these melodies in the original key—say "D" and "E" respectively, and then play them in "D" and "E" minor. At times the effect is to remain the same, other, and the entire character of each tune is altered.

Again, when a composer wishes to depict sorrow, gloom, or sadness, he will often use the minor mode. Funeral marches, dirges and the like are generally written in minor keys; although it is of interest to know that the most famous of all of this style of music is the *Dead March*, by Handel.

Only the simplest and easiest pieces are written in the same style from beginning to end. Practically all music, outside of the most elementary grade, has parts written in related keys, which tend to give

the necessary variety. A section written in the relative minor gives still greater variety.

### Bright Music in Minor

In a former paragraph it was stated that the minor key was used by composers in writing sorrowful or sad music. It does not follow, however, that all music in the minor key is sad music. Many minor key pieces are "happy" as a marriage bell. The first part of a well-known wedding song, *The Merry Camp*, is written in the minor key. It is played in "D" major it gains nothing in jollity or cheerfulness, and is not worth so interesting. The first section of the piece called *La Zimpara*, by Beethoven, is "E" minor. It played in "E" major it becomes commonplace and lacks both vigor and character.

A great array of the most famous compositions are in the minor key, and it must be admitted that they all partake of a certain sombre spirit. Beethoven's so-called *Moonlight* sonata is *sonata Pathétique* and a few others are in the minor mode. Of Mozart's two most widely known Rondos, the best one is in the minor key. A large number—probably the majority—of the operas, symphonies, sonatas, and other compositions are in the minor key, and many are almost morbid in their character. Bach's fugues are not often written in the minor key, but many of the best known are in the minor key. However, happy old Johann Sebastian, thinking, perhaps, that the minor spirit of his fugues ought not to be too pronounced, usually closes them with a major chord, wiping out all a stroke, as it were, the fugue itself might have been superfluous; trace of sadness or gloom is to be detected in these happy works. To him this breathe happiness, light-heartedness are guilty from every note.

It is a curious fact that almost the innumerable pieces that have been given us by the great tone-poets, those that have the greatest variety and that have the most powerful appeal are written in minor keys. And we find something like this in literature. The greatest poems are those that are the most serious, not to say sad and sorrowful. "The Song of the Lark" is not a cheer, but "Elegance" is in "The finest verses are not those that those describing the famine, the illness and death of Minerva." However, "The Song of Shakespeare" is better than "Sleepy Hollow" is not a rocking. "Comedy of Errors" and Milton's first play by any means, prior to his "Paradise Lost" is in minor mode have lasting qualities, if the composer knows how to use them right.

### Pupils Grow to Like It

So do not postpone too long the study of the minor scales and music written in the minor key. It may be hard at first, and shows that at once, but experience only become more and more of ten, pupils not except with the naturally gifted, it is a cultivated taste—but it is a taste worth cultivating.

The voice is like a cat. When you think, if you hear your cat is a little sick, it is his training, it will ruin him at the beginning of study, your chances for beauty are against you a hundred to one.







## Rainy Days

How do you feel on rainy days? Like sitting in the house and being very lazy and of no use to anybody? Or do you feel unusually energetic and active? You should say to yourself, on such days, "This is a good rainy day, and a fine time to do some extra work." After all there is nothing like a rainy day for making one feel the accomplishing things. You cannot always do just the things you had planned for the day, on account of the weather, but you can do lots and lots of extras instead. For one thing, it is a fine chance to do some extra practicing. Do some sight reading, or duet playing with one of your family or friends, or try to get that piece memorized before it steps running. Read about a little in your musical history, or review what you have already read and forgotten (?). And then, "fix up" your music! Music books and pieces have a way of getting out of place and out of order very often and frequently need "fixing up" and there is no better time than on rainy days to do this. Some things may turn up that you thought were lost.



But above all, do not ever miss your lesson just because it is a rainy day. A shower does not hurt you if you dress for it and are well protected; and in fact it is often more fun to go in a shower—even a heavy one—than say in the house. If you do not have a music-roll, wrap your music up in a piece of paper so that it will not get wet.

### DEAR LITTLE FRIEND:

One day as I was sitting at the piano playing bunches of tunes, I happened to see some notes which appealed to me. I repeated them over and over, adding a few more notes and chords each time. I discovered I had composed a tune of my own. I called it *In the Twilight*. Some time after that when my piece came, I gave a recital at which I played no piece. I am in the third grade in my class.

From your friend,  
F. WISNKA, EDEL, 1 Ave 143



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## A Musical Puppet Show

By Laura Rountree Smith

Take any pasteboard box, remove the cover, set it up on the longer side for the theatre. Cut a slit in the side through which to introduce the characters pasted on strips of pasteboard. Or introduce them through the top of the box, suspended on wires, the head being hidden by a curtain.

Place in the box a picture of a piano, ball clock and music cabinet.

The boy and girl are cut from any catalogue and pasted on stiff folders. Father Time should be a more fantastic character, and the notes and sharps are easily made.

The boy and girl come in together.

The Puppet Show begins.

Boy and Girl.

"Dear me, there stands the old piano waiting for us. How many hours we have had to practice!"

Boy:—"I hate notes, and sharps bother me."

Girl:—"I hate to keep time most of all."

Boy:—"Let us shut Father Time up in this old ball clock where he belongs, then he cannot bother us."

Girl:—"The very thing! I will shut up the notes and sharps in this old Music Cabinet."

Boy:—"Ha, Ha! Here I am standing all alone by the great piano. I must have come early to the musicale. What do I hear?"

Father Time (sings):—"Please come, let me out to-day, I'm Father Time, I help you play!"

Notes and Sharps:—"We're notes and sharps, locked up you see."

Without us, who will find the key?"

Rest:—"I'm only a rest, I think it best Not to listen to your diatribe."

Father Time:—"In the musicale to-day, No boy or girl can ever play."

Notes and Sharps:—

"Without notes and sharps on hand No piece sounds right you understand."

Boy and Girl:—

"Here come the children to play, we are glad we came first on the program with a diatribe, Old Father Time and the notes and sharps cannot bother us at any rate."

(Go to the piano to begin)

Boy:—"You are not keeping time. I cannot play with you."

Girl:—"You are not minding the notes and sharps, you play out of tune."

Boy:—"I believe I will let Father Time out, he may be of use to us after all!"

(does so).

Girl:—"I forgot the notes, and sharps do have a place in music, I will let them out!"

(does so).

Both:—

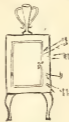
"We find we do need Father Time."

In diatribe now, if you please,

And notes and sharps all have a place,

On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)



## Marking Your Music

SURE music and music books at best are hard things to keep neat and orderly; are they not? But if you try to take care of your music and do not leave it in untidy piles on top of your piano, it will last a long time before getting worn out. Don't you like to see those piles on the piano? I dislike to see those piles on the piano. They look so careless and indifferent. Keep your music in the music cabinet or keep each place and put it away neatly. You need not think that your artistic temperament is any excuse for being careless in this respect!

It is always well to write your name on each piece of music at you get it. For you never know one might take it for mistake.

or it might accidentally be left at your teacher's or your friend's house.

For marking music you can get pretty little gummed "stickers" to paste on the music, and write your name on them. They generally have "This music belongs to \_\_\_\_\_" and a place to write your name. They make the music look neat and attractive and help you to take better care of it. But, if you cannot get a package of these, just write your name clearly on the upper right-hand corner, not too near the edge, and it is wise to add your address in case the music falls into other hands.

## The Alphabet of Music

By John J. McKenna

A stands for *Art*, ever noble and fine  
B for the *Beauty* of music, sublime;  
C for the *C* scale and Chords that delight,

D for *D* major on keys black and white,

E for *E* expression, when music we play,

F for the *Future* musician some day,  
G for the *G* clef and Grace notes so fair,

H for the *Half*-notes, four-eighths will compare,

I for the *I*nterest in music we take,  
J for the *J*oyful sweet sounds we create,

K for the *K*ey-note in all music strains

L for the *L*essons we study with pains,

M for the *M*elody, charming and bright

N for the *N*ames of composers we like,

O Observe all the signs and the rests,

P to *P*lay all the music that's best,  
Q to *Q*uote all the signs and the rests,

R for good *R*ecording, also to Repeat,  
S for *S*oft *S*igns, go back to the sign,

T to keep *T*ime, that's your business and mine,

U for the *U*nlion of chords high and low,

V for the *V*arious scales we must know,

W for *W*isdom to guide us each day,  
X for "*X*cell" to improve when we play,

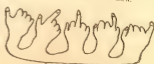
Y for the *Y*outhful ambitions to work,

Z for the *Z*eal and never to shirk,

## At the Piano

By Myrtle Jamison Trachsel

Up the stairs and down again,  
My fingers march like soldier men;  
One, two, steady and slow;  
Straight and true they onward go;  
They must not push, they must not crowd;  
They must not pull, their notes loud;  
I love to play my scales, for then—  
My fingers march like soldier men.





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### How to reduce them

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